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APRIL 1988

guitar

FOR THE PRACTICING MUSICIAN

GEORGE LYNCH

WITH TRANSCRIPTION TO
UNCHAIN THE NIGHT

SQUEEZE

WITH TRANSCRIPTION TO
ANOTHER NAIL FOR MY HEART

ROBIN TROWER

WITH TRANSCRIPTION TO
TOO ROLLING STONED

PLUS

HOWARD LEESE
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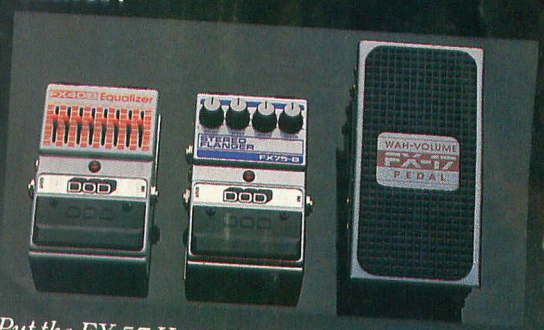

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Ross Marino

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The cover photo of George Lynch was taken by Ross Marino as one of his last assignments before he died this past January, while on vacation in Mexico. As an artist in his field and a friend to many who loved and created music, he will be missed. This issue is dedicated to his memory.

Dear GUITAR,

Your transcriptions are simply the best around. When I was starting out I had to make do with piano transcriptions with large sections omitted and no solos. I could never figure why music publishers would put out these mangled piano arrangements (or worse, 'Easy Guitar') of songs that only made sense on the guitar. Did they think there was a great demand by lounge pianists for "Black Dog" and "Purple Haze?" Fortunately, your magazine came along to remedy this dismal situation. I particularly like your transcriptions of classic rock and acoustic pieces. Thank you for bringing integrity to written guitar music.

Jon Yates
Venice, CA

Dear GUITAR,

I'm writing in referral to the letter sent in by Jimi Ferrara in the February '88 issue. I feel pretty sorry for someone like Jimi, who doesn't even realize music is enjoyment. Who the hell cares if you learn a classic tune like "Eruption" by using tablature? If you can learn it and enjoy playing it, then that's all that matters. I personally want to congratulate GUITAR for putting what I believe to be the best and most exciting music into a magazine! Maybe I don't deserve the title of guitarist, Jimi, but I'm gonna give it my best shot, and if I can learn a riff or two playing tab, then hey, more power to it. After all, the magazine is called GUITAR For *The Practicing Musician*. Everyone has a different way of doing things, Jimi. Give the rest of us a chance. A classic tune going unpublished to guitarists is like having a beautiful painting hanging in your living room and not being able to look at it.

Ben Meyers
Cincinnati, OH

Dear GUITAR,

Thanks for the January issue. The poster of Randy Rhoads was great, along with the features on Joe Walsh and Michael Schenker. I framed the picture of Joe Walsh holding a Gibson. That's my favorite guitar.

Charlotte Pickett
Jay, OK

Dear Folks,

Thank you for the excellent, detailed interview with Bob Weir. In the 20 years I've spent mastering Weir's completely unique style, I've never read such intimate glimpses into the workings, or shall we say synergy, of his musical mind with the reality of his hands and fingers. While it is possible for anyone to learn the chords and sequences of Grateful Dead music, the real challenge is to be able to duplicate Weir's aesthetic and rhythmic management of flow. As this is not only a moment-by-moment event but a long-term stamina problem, such pieces of the puzzle as his percentage of arpeggiating, development of individual melodic line while plucking entire (four note) chords, etc. are very valuable additions to my knowledge. My best congratulations to John Stix for his keen questions, and also to Ron Delaney for his superb portraits of Bob, and also to the layout designer, who made an article into a fine presentation.

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Joe Hardman
President
R.O.C. America
Fort Wayne, IN

Dear GUITAR,

Thanks for the Michael Schenker music and article. I've been following his music since he was with UFO. I would say that he made the best decision in his music career. He's never really been with a singer who complements his guitar playing the way Robin McAuley does. As for Mitch Perry, he's a great player who sounds like he gives Schenker 110%. If people would give Schenker's album, *Perfect Timing*, a chance, they'd see it's his best by far. He is truly one of the best in the world, a guitarist who made me want to learn how to play guitar.

Mark Williams
Portland, TX

Dear GUITAR,

Have you ever heard the saying 'Variety is the spice of life?' Obviously not, from the choice of songs in the last few issues. Why is it that the only types of music you are interested in are heavy metal and 70's rock. There's a wealth of interesting rock music around if you look for it: Los Lobos, R.E.M., Timbuk 3, the Smiths. You seem to feel that a song is nothing without a long solo, when rhythm guitar is much more interesting Enough criticism, I still enjoy the magazine; I just feel that you are missing out on an awful lot.

Jeremy Price
Wickford, Essex
England

Dear GUITAR,

As a long time "aficionado" of the guitar playing (singing & writing) of the Grateful Dead's Bob Weir, I greatly appreciated your December interview! Although I initially listened to and appreciated Jimi Hendrix (and still do) it was originally a direct emulation of Weir's rhythm and arpeggios that led me to play on a regular basis and to add to the originality of our most unique band. Weir's interaction with Jerry Garcia works in a way that enables both guitarists to unselfishly complement each other and enhance "live" Dead performances. I particularly enjoy the "Weir method" of stepping forward and slamming a chord on the downbeat right in synch with Phil Lesh and Brent Mydland. Over the years, I've worked with UnderGround lead guitarist John Fischer in much the same way as the Weir/Garcia combination. Thanks for the additional inspiration!

Vibe
Los Angeles, CA

CORRECTION: In the February issue the address listed for Guild was incorrect. The correct address for Guild is P.O. Box 530, 60 Industrial Drive, Westerly, RI 02891.

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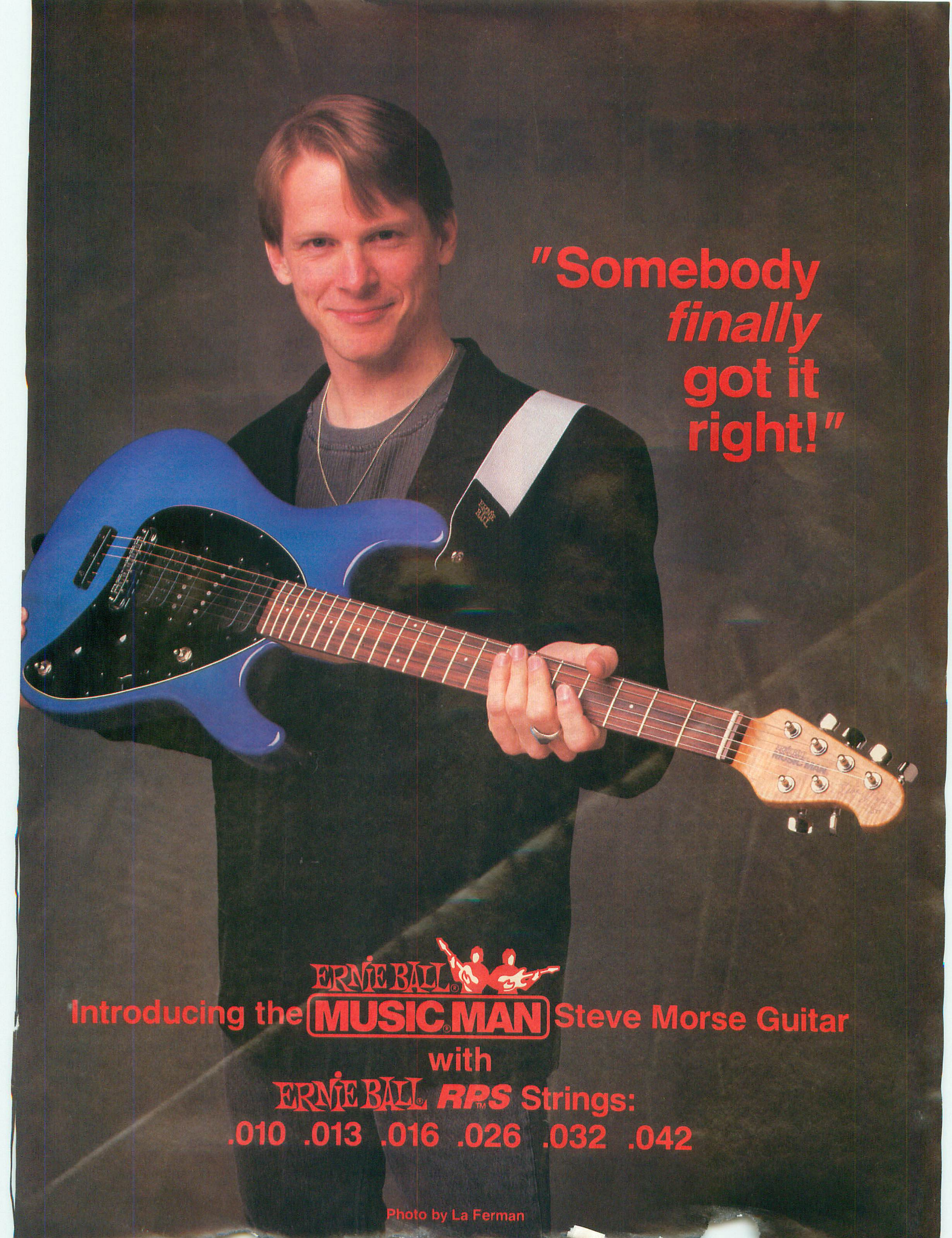
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SQUEEZE

IN THE LISTENING ROOM

Musical Selections by John Stix

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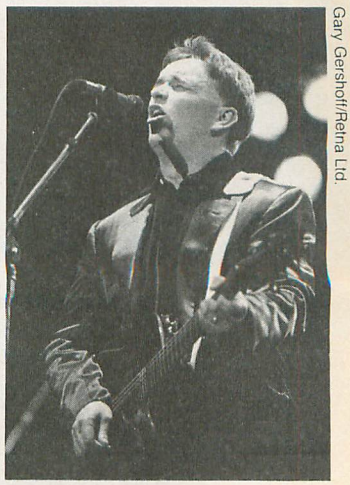

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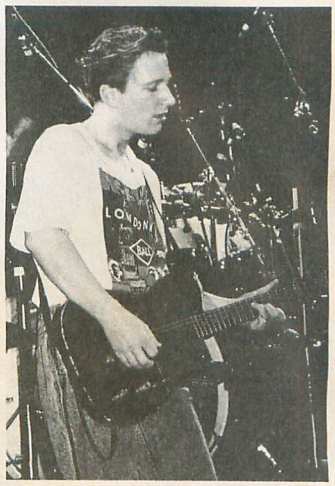
Difford and Tillbrook



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1 "New York State of Mind" from *Turnstiles*, by Billy Joel/Columbia

CHRIS: That was a drowsy arrangement of a song I've heard better by somebody else.

GLENN: The vocal sounded like sort of a soulful Billy Joel on a very good day.

CHRIS: It's probably the 750th song to be written about New York. There are only two songs that have been written about New York that are any good. One is definitely "New York, New York," by Frank Sinatra. The other is certainly not the one we wrote.

GLENN: We wrote a song about New York before we ever came here. It's surely one of the worst songs written about New York, far worse than this one.

CHRIS: The other great New York song is the one done by Ella Fitzgerald. It's the Duke Ellington composition, "Take the A Train." She sang it with so much street feeling, whereas this song is written basically for the people who go around to restaurants on the top of the World Trade Center. With the lyric on this I wasn't quite sure whether he was saying it was great or he was knocking the city.

GLENN: It was a cliched lyric. I can't remember the exact line, but there was something about movie stars, Hollywood bars and fancy cars. The melody did absolutely nothing for me. There is an increasing gulf between American and British writing, particularly in what has emerged in the states. It's very 60's oriented. I don't think there is much of a progression. The environment in Britian is a little healthier because you are exposed to a lot more. You get a lot of different things coming at you at the same time. Over here things tend to be categorized so much that you can listen to one sort of music on one radio station and never be exposed to anything else. That sort of thing can't help but influence you as you grow up. I know what inspired me to write different things and it has nothing to do with just the 60's. It could be from the 40's, 50's or 70's. For example "Vanity Fair" and "When the Hangover Strikes" were inspired by listening to Frank Sinatra. Some of the Beatles influence we hear connected with us came from 10CC and not the Beatles.

2 "Second Choice" from *Where Are All the Nice Girls*, by Any Trouble/Stiff America

GLENN: I think it's early Any Trouble.

CHRIS: I thought it was going to be the Four Seasons doing "Sherry." No, I think Glenn might be right saying it's Any Trouble. If it was Any Trouble, it was probably produced by John Wood and I don't think the production was very good.

Glenn: The basic song was boring in the sense it was very traditional. It reminded me of things that had been done before. As a direct line the chord progressions were straight "Louie Louie" and the vocal somewhere between Elvis Costello and Joe Jackson. This is by now a very well-trodden mold. I don't know how old the track is, but besides that, the arrangement left a lot to be desired. Those guys were nice chaps but nice chaps doth not good music make.

3 "You Can't Hurry Love" from *Motown's 64 Greatest Hits*, by the Supremes/Motown

GLENN: I think it's Goldie and the Ginberbreads. It's fabulous. The Supremes were extremely lucky people to stumble on a sound like that and to make so many good records with it. It's one of those things that you can't plan. Motown generally had a sound and a sense of arrangement that can never be

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duplicated as much as it can be admired and either honored or copied, whichever way you look at it. This is a great song. Melodically it's excellent. To me this song is enhanced by the arrangement and the beat. You can analyze it. The guitar is chopping with the snare and the bass keeps the rhythm. It's so danceable. The vocal arrangement is fabulous. I don't think that sort of attention is generally given to a lot of records today, at least not that much heart and soul.

CHRIS: For me this song is about memories. It reminds me of the first time I was allowed to stay out all night and go to parties. This was the kind of music we used to play all the time. The first time I heard it I thought it was "Candy for Love," so that's what I sang. Then I thought it was "Calgary Love." But who would write a song about Calgary? It's funny to listen to it now and see where the Jam took some of their ideas from. They did it almost blatantly, which I don't particularly agree with. Everybody is inspired by other artists, no matter how you look at it. I think it's all right to steal here and there, but to do it blatantly is rude. When I think of this song, I have this very warm glowing apparition of me being thin.

4 "Day Tripper" from *The Beatles 1962-1966*, by The Beatles/Apple

CHRIS: It's another by Difford and Tillbrook, isn't it? The funniest thing about this song is that I was singing 'she's a prick teaser.' This gets five stars from me just for being a great song. It's got a good melody, good beat and good lyrics. To me those are the ingredients for a great song. The tambourine does it for me on this one. It's the most amazing tambourine I've heard on a track.

GLENN: Once again it's down to the sound. While it's difficult to get good records these days, there are quite a few people who do make them. In quite a lot of cases, especially in our own, there's an awareness of the damage that a recording studio can do to you. Today, more and more production has entered into the art of recording. It's no longer getting a band that can play and going in to record. In fact, it needn't be that at all. It can be one or two people who go in and put 24 of themselves into a recording which sounds great. Todd Rundgren is one person who can do that and make it work, but nine times out of ten, as good as it sounds, it's got no heart and soul to it. Recordings like "Day Tripper" and "You Can't Hurry Love" have a feel to them. That's something you can't get with multi-tracking. Those songs don't sound dated at all. People are still trying to write songs like that.

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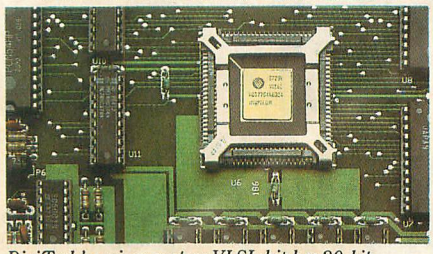

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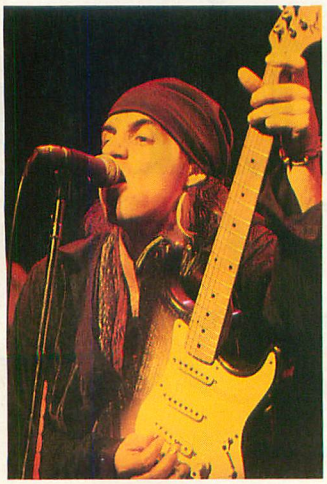
COMMUNICATION BREAKDOWN

By Bruce Pollock



John Bellissimo/Retna Ltd.

"I am motivated by anger," said Steve Van Zandt. "I can write all day about anger." From Sun City to Jersey City, Van Zandt has found no lack of motivation since leaving the comfortable confines of Bruce Springsteen's E Street Band. Forget about the various and sundry slights and plights suffered by the mistreated minorities of three worlds, whom he writes and sings about most convincingly, and all the other assorted types of cosmic debris everyday scorching the planet Earth, Van Zandt has problems of his own, too, that cause his anger to emanate from a source much closer to home. His existence is threatened in a way more real than any spectre of political repression. Though the outsized success of a band as aware and dedicated as U2 couldn't help but boost Little Steven's cause this year (some opening gigs on their tour were a generous endorsement), the commercial channels that make it possible for him to follow his own very special road to worldwide enlightenment could be in danger of drying up.

"How far can I keep going with this and still make a living?" he wondered. "I'm on a tightrope, because commercially I haven't been successful, so you constantly have to weigh that. If you sell less than half a million records you're going to have a problem making another record. You're going to start getting pressured, and I don't react well to that kind of pressure. I've never listened to it and I don't want to ever have to. I hope I don't have to cross that road. It's a very delicate balance. I keep hoping if I just get to the point where I can break even, I'm home free."

Beyond the specific number of units his collected works (*Men Without Women*, *Voice of America* and *Freedom/No Compromise*) may have sold, the path toward communication that Van Zandt has chosen is fraught with complications. It starts with the music making process itself. "I've never been able to separate compositions and arrangement from production," he explained. "Now you've got to be a movie star too. It gets real complicated. And the song part, where it all begins, can very easily become less and less important."

With Van Zandt, the idea is what's paramount. "The idea, the themes, what this album is going to say, titles, all that comes first, 'cause I write albums conceptually, so all the pieces have to fit," he said. "Some subjects will catch my eye and I'll start to read about them and check them out. And then all the research gets done for the subject matter. The physical writing all happens at once, but there's usually a couple of years before that happens, where the album officially begins. The shortest period of time is the actual recording, because usually it's pretty much done in my head."

As filled with political statements as they are, Van Zandt's works are also very personal. "My albums are like chapters in an autobiography," he said. "I'm going around learning, educating myself, looking at things and then talking about it. It's an ongoing process. Once you begin to educate yourself it never stops. I wanted my first record to be a reintroduction of myself as a new artist. So I was very roots oriented. I had the horns. I wanted that album to be about where I was coming from, who I am, sort of closing out the past. With the second record I said, 'Ok, now there's a context, so, goodbye horns.' I brought in a synthesizer and started to talk specifically about what was on my mind, which was why I'm doing the political stuff. After the second album I decided I wanted more emphasis on the rhythm. So that began right away with a song called "Vote," which was a forerunner to the whole Sun City thing. So there's an evolution that really begins with the idea that I want more rhythm. Why do I want more rhythm? Because rhythm is the first line of communication, it's the most primal communication, the most effective from country to country. I'm writing about international things from an international perspective and I felt that I needed to be more complete. Communication really has to start there in the music. What I'm doing is not poetry, it's not a novel, it's not folk music. It's rock 'n' roll, and that means the rhythm is first, the music, the sound."

Sound is another problem for Steve, not so much what goes down in the studio, but what happens immediately thereafter, in the mixing room. "I spend more money on the mix than on the album," he revealed. "It takes me more time, too, because it's difficult. What I'm doing, engineers don't understand. There's no rock 'n' roll dance music with ethnic things thrown in—there's no such thing. When you first get it on tape, which I usually do in a day, that's fun. Once you get a good vocal down, that's fun; a good solo is fun. If it all works like you thought in your head, it's always fun. And then you have to mix it. And that's pressure, because if the mix isn't right, what's in your head doesn't matter, what's on tape doesn't matter. It's like the edit of a movie. Your engineer is like your cinematographer and your editor. And until you see it the next day, you're nervous. You're saying, God, I hope it's what I see. You need the input of your engineer. Mixing is an art almost totally separate from engineering.

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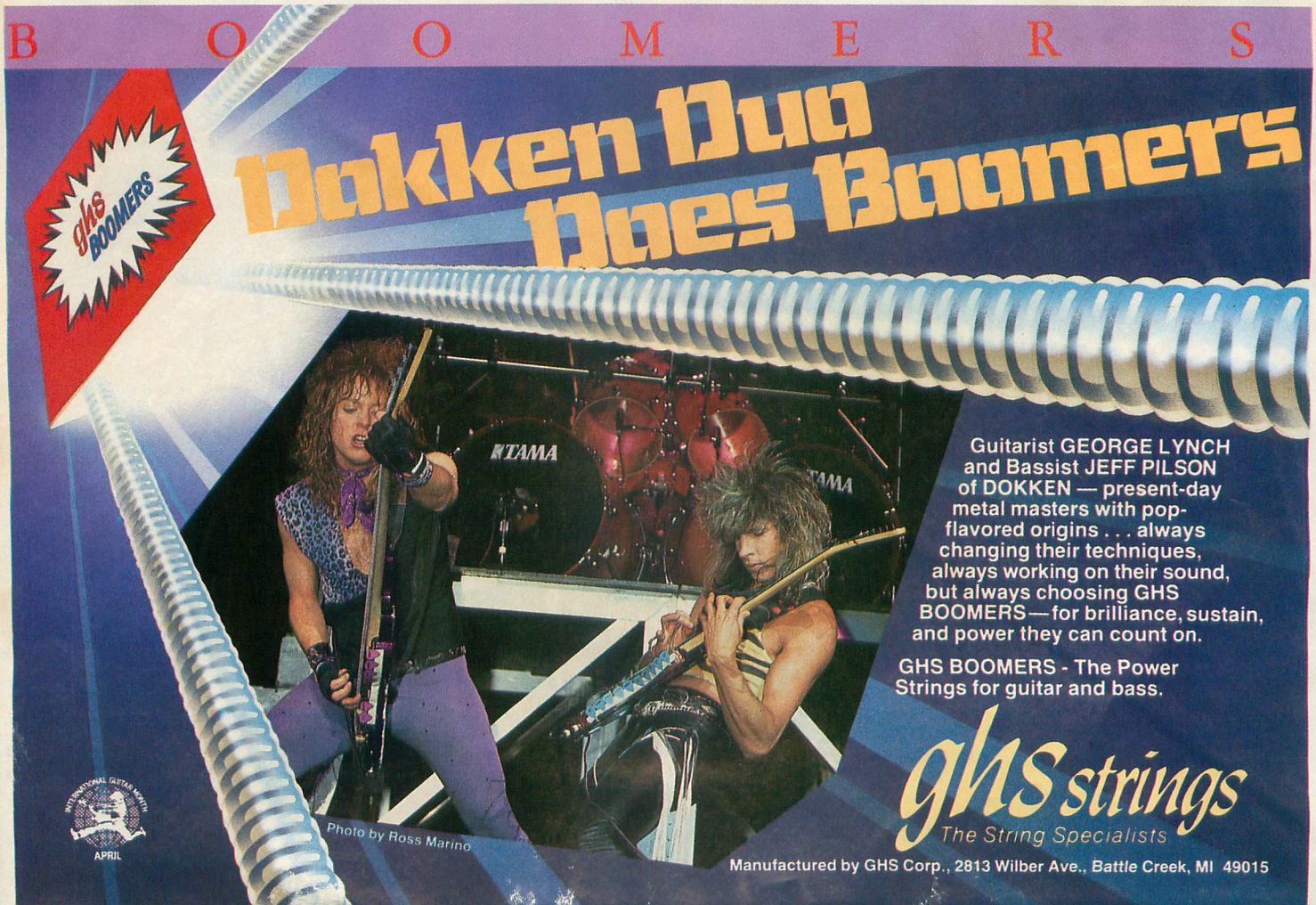
There's just a few guys in the world who are really good mixers and that isn't good enough with me. You can be the greatest mixer in the world, even one of those five or six guys, and it's still not right; it isn't what I'm hearing. Most of my life I've had engineers tell me 'you're crazy; you can't get that.' Not only that, but you run into the problem of the engineer saying that's as good as I can do. And I'm like, no, we've got to do it one more time. And that's rough. The engineer has to trust you, has to respect you enough to say, 'Well, I can't hear this any better, but this guy somehow can, so I'm going to go in and try again.' The thing is to have all this modern technology work for you and not take the soul out, not take the performance out—to keep in those things that were great in the 50s and 60s. It's become less and less traumatic the more I know, but it's always work, not fun. Occasionally you'll walk in the room and it works right away. That happens the more you work with somebody. My problem is I don't make records that much and I don't make them with the same people, so you never really get the chance for the engineers to understand you. I would love to get into a place where I use the same guy all the time. But what usually happens is just at the point when you become comfortable with the engineer, he becomes a producer and he's gone."

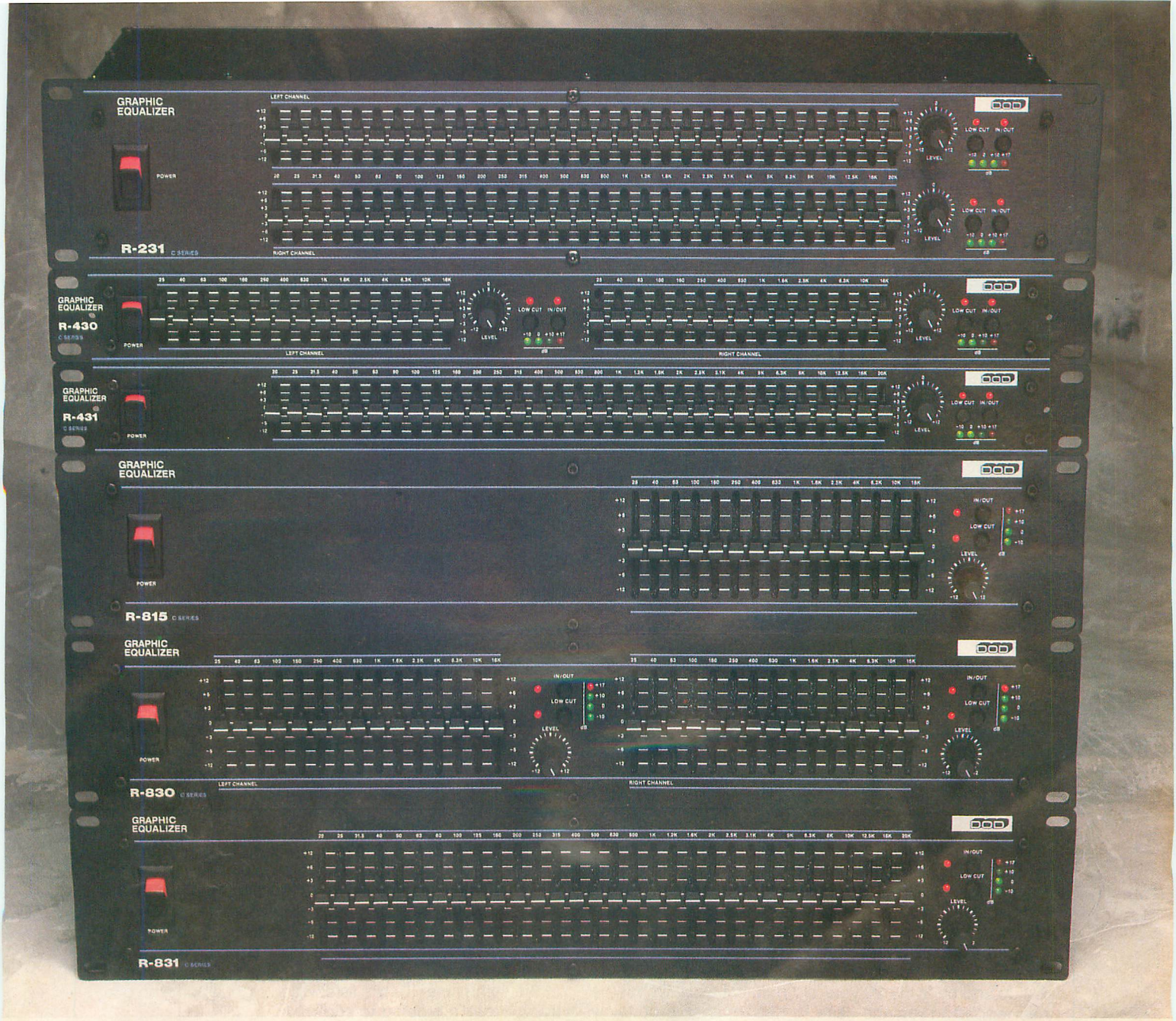
You might say that Steve Van Zandt's struggles to communicate have lasted almost as long as he's played the guitar. "The first thing was to get on stage and connect," he said. "Do something, justify your existence, be part of this thing that was new, because I didn't fit in anywhere else. What the title of my first album, *Men Without Women*, meant was that you don't get into rock 'n' roll because you socially fit in; you become a writer because you're lonely, 'cause you need that family and you need to create your own world, 'cause the real world just isn't working. I was never interested in being a virtuouso on guitar. I just wanted to be functional. Now, to be functional meant you had to be pretty good, but you didn't have to be very fast. I was never very moved by speed. Albert King can hit one note and that moves me. Of course, there are times when you need to flourish, when you need something to be fast in a solo. I got a reputation as a good guitar player but always in the context of the songs. Guitar still plays the main role in my music. Everything is based on the rhythm guitar and I think I have a solo on just about every song." For the last few years his primary guitar has been a Guild. "There's a lot of styles that I draw on, but in the end melody is the main thing for me in a solo."

He wasn't angry back in the beginning, when he hung out on the same Asbury boardwalk with the Fat Man, the Boss, Crazy Janey and Southside Johnny. In the E Street band he was in fact quite content for seven years. "Between 1978 and '82 I wrote three songs for Gary U.S. Bonds and not much else. My job was helping Bruce realize his vision. I had a varied pallet of contributions, a little bit of producing, arranging, songwriting, singing, guitar playing—whatever was needed at the moment. My own songwriting was very much peripheral to that; it was just whatever came up. I wasn't thinking about it. For seven years I was absolutely communicating through Bruce's work. I felt it was worthwhile, that it was saying something that was important, so I focused everything on that."

Now his focus centers around his own creative process. "After a record is finished I always feel like that's the last thing I'll ever write," he said. "So you just forget about it and go on with touring or whatever and then one day ideas come. Some songs are real hard, especially from this first person point of view. On "I Am a Patriot," from *Voice of America*, I had the title and it was an essential part of that album. I had to say that

Continued on Page 105





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OZZY'S NEW MAN

By John Stix

Mark Weiss

He was ten years old when he first heard "Eruption." It would be another four years before he picked up his first guitar. After three different teachers, one for scales, one for formal classical skills, one for bending the blues and shaping an attitude, he settled on a favorite player, Albert Lee, whom he was originally exposed to via a Star Licks video playing in a music store. He hopes to startle his audience by playing fewer notes more slowly and with more breathing room than the current trendsetters. His intent is to incorporate Lee's signature chickin' pickin' through a Marshall stack and to establish a style as unique as his predecessors, who include Tony Iommi, Randy Rhoads and Brad Gillis. His name is Zakk Wylde and he is the 20-year-old guitarist Ozzy Osbourne has tapped to replace Jake E. Lee in what is certainly the most coveted and historically important metal guitar gig available.

"When Sharon Osbourne called to ask me out to L.A. to audition, I didn't believe her," Zakk exclaimed, "but I was on a plane out to California within a couple of weeks. I was psyched, but it was kind of weird, because until I met Ozzy I never thought it was really happening. People felt I must have been nervous. I should have been, but I wasn't."

Though it is an enviable gig, the position is not without its drawbacks. While Zakk is guaranteed a good chance to stake out his own sound and style on the big stage, that in itself is a huge task for one who has very little road or performance experience. Making it harder still is the fact that while he is attempting to claim his own name, he will have to copy parts and solos by Randy Rhoads and Jake E. Lee at the same time. Such perils are not lost on his boss, who speaks bluntly about what it's like to search for a new player and what Zakk's now up against.

"What I found when I was auditioning was an ocean of guitar players who are boring because they all play at 900 mph without soul or feeling," said Ozzy. "Everybody wants to be Yngwie. I find after you hear one song with 900 mph guitar playing your brain starts to feel tortured when it wants to be entertained. And we get some real goof bugs. 25% of them just want to meet me. Then you get the Randy Rhoads lookalikes and the Jimi Hendrix clones and the "Purple Haze" syndrome out of the way. Phil Soussan (bass) and Randy Castillo (drums) screened it down to a few tapes. When you're auditioning day and night there comes a point when you don't know anymore. If you have 15 guitarists one after the other, how the hell can you tell after the fourth one if anyone is any good? My big thing for a guitarist is for them not to run off like Van Halen on acid. I saw this guy Michael Angelo on a video tape. He plays on two necks at the same time. It's like listening to eight albums on one track. When's it going to end?

"Only time will tell if Zakk can make it on the big stage. Just like in finding Randy and Jake, there's a certain amount of fate involved. After Randy died we had Bernie Torme up there. I played Madison Square Garden and this guy shit a brick. Some people lose it when they get more than 10 people in a crowd. I hope Zakk doesn't lose it because my life's on it. We can sit here and rehearse for 99 years and the only real rehearsal you've got is when you've done it in front of a live audience. Zakk knows he's got big shoes to fill and we're all a bit scared. A band is a chain and your chain is as strong as its weakest link. I could go 'I'm Ozzy and I can do what I want.' But that ain't where it's at. You shortchange yourself at the end of the day."

Harnessing the fire and fight of the young puncher is part and parcel of the Ozzy experience. Making a contender out of a Rocky Balboa who didn't know if he could box his way out of bar is Ozzy's stock and trade. Wisely he hedges his bets with a few bouts where his kid is asked to wear somebody else's number before earning his own. As is the custom, Zakk will be asked to play the solos of his predecessors note for note. "It can't be any fun for him now," Ozzy said, "just as it couldn't have

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been any fun for Jake when he came in. Every guitarist has his own style or he wouldn't be a player. Zakk has to do this first album and get recognition on which he can mature and develop. Every player has had to do old Sabbath songs. Randy used to hate doing them." For his part, Zakk is quite willing to pay his dues.

"Even when I went to shows as a kid, before I started playing, if the guy didn't play the solo on the record, even if he went for something better, I wouldn't go, 'Wow!' I'd say, what is he playing? This stinks. Besides, the way Randy wrote the solos was perfect. What he did was to make them part of the songs."

Immediately after getting a tentative nod for the gig, while Zakk may have still been reveling in his good fortune, Ozzy sent his new hired hand through a trial by fire similar to those endured by his forerunners. Last fall the Osbourne band played in front of some of perhaps the most captive audiences in Europe, performing a small tour of men's maximum security prisons. This was a far cry from the original Walt Disney Family Special fantasy, where the hero steps out of the anonymous smoke-filled grunge of the seedy local bar straight onto a 100 foot stage bathed in massive lights, sound reinforcement and production designs, while the sold out audience, newly bought T-shirts in hand, fawn over every note. This audience was made up of men serving life sentences, who had said goodbye to romance a long time ago. The sound reinforcement was a lonely Fender amp and the message that Ozzy presented to Zakk was the same as he had given both Randy and Jake before him: sink or swim, the glamour is somewhere down the road. "We were the closest thing to women they had seen," said Zakk, recalling his terror. "Ozzy had them rockin', but half of them gave us a look that said, 'You're mine after the show.'"

Incredibly, Zakk Wylde came to the guitar only six years ago, after failing to make weight for high school football. He was turned onto a Les Paul by the coach's son. "Just the way his fingers moved I thought 'Wow, check it out.' I'd never seen a good guitar player before. I was into Elton John." The coach's son (Leroy Wright) wound up giving Zakk lessons for the next two years. "He taught me how to improvise and learn things off of records. He gave me all the scales and all the modes for different keys. My goal was to be as good as he was, so I locked myself in my room playing finger exercises all day." Also through his teacher, Zakk met other guitarists, who turned him onto Al DiMeola (*Elegant Gypsy*) and John McLaughlin (*Inner Mounting Flame*). "I couldn't play it, but I was learning from it," said Zakk. "I started with AC/DC, Led Zeppelin and Black Sabbath. I remember saying that I wanted to learn some Black Sabbath and my teacher said, 'That's all right for now, but you've got to move on to other things.' That's what's so funny about playing now with Ozzy. I had every Black Sabbath record. I probably know all the words to songs he's forgotten."

Unlike most beginners, Zakk was

Mark Weiss

learning 9th and 13th chords early in the game, playing "Purple Haze" with an R&B feel. For solos he'd be playing scale riffs that were in the right key but had awkward phrasing, no expression and were most probably out of time. Soon a metronome got more attention than the record player. "I didn't play along with a lot of records," he said, "only those my teacher gave me to learn. There wasn't a guy whose licks I totally learned. I've never known anyone to say to me, 'You must really be into this or that player.' People influenced me more by what I could see them do. In the clubs I would watch as much as listen to the sound. Records were good, but to see somebody wail gave me more inspiration."

It was the fast gun attitude of the local music store that got him started with classical guitar studies. "I'd jam in a music store and all the jazz guys in there would lay this theory thing on me. I knew it too, but they'd hit me with some heavy Mahavishnu scale that I couldn't do. I thought, I'll burn these guys. I asked my music teacher what the hardest thing you could learn on guitar was. He said classical music. I said, I want to learn it. I never liked classical music. I never went home and cranked it up. It's like learning about anything else. The kid first getting into guitar goes for AC/DC. Once you know that, you say let me see if I can play something harder. Then you pick up Eddie Van Halen. Once you start learning those licks you want play something even harder than that. You want to learn Al DiMeola and John McLaughlin. The last thing you've got is classical or jazz guitar."

Zakk studied classical guitar all through high school and furthered his education playing in New Jersey clubs like Mingles, Close Encounters and the Stone Pony. Though the band names and members switched regularly, the experience taught him something about feel over form. "Though I liked Robin Trower and Frank Marino, at one point for me to try to play a rock lick was the biggest joke. To me guitar was all scales. One day I found out I didn't know how to play blues at all. Somebody was playing "Listen to the Music," by the Doobie Brothers and I'm playing Al DiMeola licks. It sounded awful. I didn't know how to bend a note at all. Luckily, two years ago I saw a video of the Woodstock movie and heard Alvin Lee. He was ripping—the Yngwie of 1969. That helped me understand the blues. Then Dave DiPietro from TT Quick really taught me about the blues. Whenever I'd go see him play it was inspiring. He showed me how to bend strings and use vibrato. Dave was the big brother I never had. When I'd see him play he'd let our band warm up for him and we'd end up playing with Dave. He would say, 'Zakk, you've got it, but you've got to slow down.'

In fact, it was while playing with Dave at a club in Jersey one night that Zakk was originally approached to try out for the Osbourne band. "After I'd got done playing this guy introduces himself to me and asked if I had ever thought of auditioning for Ozzy. I knew Ozzy was looking for a guitarist because my girlfriend had taped him saying so on the Howard Stern Show that morning on the radio." It was straight out of a dream. 'I know you don't know me,' the fellow said, 'but if you make me a tape it will get to Ozzy.' Something beyond fate was working for Zakk that night that made him trust this strange face, who was actually the assistant to another photographer, who had been with Ozzy that morning on the radio. "I made him the tape the next day. It opened with a guitar solo, then a couple of classical pieces and some of Randy's solos. I also did an improv with a riff underneath."

In full possession of his moment, Zakk is looking very carefully at the various footprints already fossilized in rock history, intent on sidestepping signature moves like the vibrato bar, tapping and speed arpeggios. "I try to stay away from what everybody else is doing," he explained. "Why bother playing a million miles an hour? That used to be my whole bag when I started studying classical guitar. Once Yngwie came out I scratched the idea. What's the sense of

doing that if somebody already did it? Even if you played faster than Yngwie, people would still say you sounded like Yngwie. Yet half the guys I know still play the same harmonic minor scales and arpeggios. How can you say 'that's mine?'"

Trying to find a personal guitar sound within the metal context will be a feat in itself. And Zakk will have to do it with some new equipment as well. Having played late model Les Pauls exclusively from the start, he added a stock Yngwie Malmsteen Fender Stratocaster model to his arsenal only at Ozzy's insistent suggestion. "With everybody using Stratocaster style guitars, I thought it would be different to go with the real thing," he said, explaining his choice. "Before this all I ever used were Les Paul Customs, Standards and a Deluxe Gold Top. I just had my Tobacco Sunburst model refinished. It has a Gibson pickup in the front and an EMG in the back. The EMG pickups are killer. My first Les Paul was a Creme colored model I won't even show to Ozzy. The thing with the Strat with the DiMarzio stacked double coil pickups is that you can hear all the notes. I'm looking to get clarity even when you've got it cranked with distortion. But the differences in the guitars don't mean anything to me. I can play on any guitar. I'm not one of those guys who picks up somebody else's instrument and says, sorry, I'm used to my own guitar. I never have excuses. On my Yamaha classical the strings are two feet off the neck and on my Les Paul you couldn't get them any closer. A guitar is a guitar."

His practice setup utilizes a Wha, the Boss Super Overdrive, and a Scholz Rockman going into a Gorilla amp. The pre-Ozzy big sound came from 50 Watt Marshalls with stock 4x12 cabinets and a Rockman with a Pitch Shifter through the PA system. After a visit to the Marshall factory, Zakk came home with their Jubilee Series amplifiers and chucked his distortion pedals, looking to build his own sound using the famous brown sound of the first two Van Halen albums as a starting point. His other effects include the Roland GP-8, a Rocktron Hush Unit and a Yamaha Pitch Shifter. Everything is run in stereo, with a chorus and a slight echo.

A lot of people will be wanting to know more about New Jersey's Zakk Wylde after the next Ozzy album. For now the young guitarist is comfortable writing and rehearsing and building the confidence necessary to cope with any situation. And if he seems relatively unruffled by the major move he's made, that's certainly all to the good. "When I was 19 I decided I wanted to make it as a rock player," he stated matter of factly. "I'm off by a year."

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When he was a kid, Rick collected the ordinary things: stamps and coins, even then proving to be extraordinary at it: he's got one of the few 1909 SDVD pennies in existence. Now he collects guns, drives a '55 T-bird, and has moved to a position without peer as a weird guitar fancier and fanatic. "I am a monster," he admitted with a grin. "We're one of the few bands where I walk out and the guitar gets more applause than the band. People know I'm going to have some vintage junk, some new stuff. My staples are some of the goofball stuff. With my personality it's okay. If the guys in Ratt come out with a five-neck guitar, it's going to look even more ridiculous than me, 'cause I look like I should have a weird guitar anyhow. If anyone else did it, they'd say, 'Oh man, what are they trying to prove? Are they trying to outdo Neilsen?' I used to see these guys on stage and they'd be doing the mouth movements and be in ecstasy using their tuners. I said, 'Holy cow, these guys are carrying it a bit too far. They've watched too many movies or seen too many pictures in Circus Magazine.' So I decided to have fun with it."

Fun's fun, but a five neck guitar? "It gives me a backache, because it weighs a ton," Rick confessed. "I use it for one song a night. I liked the idea of a doubleneck and I've got loads of doublenecks. Then I saw Greg Lake or Steve Howe, who had a three neck thing. I thought, well, this is getting out of hand, so I figured, let's get it over with. Actually, I wanted it to be like in ZZ Top, where they have Billy Gibbons' guitar on some sort of belt buckle, so it can go around in a circle. I wanted it to be like the Wheel of Fortune. But it didn't work out. It would be ridiculous to spin a thing that weighs 100 pounds."

Starting in the mid-60's with a burgundy Gretsch with flatwound strings, Neilsen built his collection steadily through the decades. "I have about 125 guitars now," he said. "I got it up to about 175, but then I was just hoarding and not collecting. I think I was one of the first guys who really started dragging a lot on the road with me. Instead of, I got my axe, let's play; I said, I need more. Now I revolve my stuff; I've got about 30 on the road all the time. Uncle Dick is the only one I've got a name for; that's the one that looks like me; otherwise they don't have names."

Neilsen's name, back then, at least in some circles, was The Screaming Chicken. "I used to yell or scream like a chicken or a dying bird on the stage," he recounted with pride. "I also used to bash guitars. When I was playing clubs the bouncers or club owners would say, 'God, is that guy all right? Is he sick?' 'Cause nobody at that time was firing their guitars up into the breakaway ceilings and doing some of the silly stuff I was doing. I didn't know how to play well enough so I had to do something." He was 18-years-old, playing a '55 Les Paul with two white P-90 pickups, and the stop tailpiece with the Tune-o-matic, a guitar he has to this day. "That's the only one of the real old ones that I kept. That guitar was the one that really got it going. I had an early '60's Telecaster Custom, which I eventually smashed and painted fluorescent colors and I kept gluing it back together again because it kept falling apart. I guess I helped it fall apart."

If notorious for his destructive stage antics, Neilsen also had his humanitarian side. How about the time he sold one of his prized Les Paul Standards to Jeff Beck after a gig in Chicago? "They'd finished their show and Jeff put his guitar up on top of the amplifier and his roadie came and grabbed it one handed and dropped it right on the neck and broke the head off," Rick recounted. "At that time there wasn't any real security, so I just sort of walked backstage and I said, 'I collect guitars and I've got a few that might interest you.' The very next day I got a phone call. 'Hello, is this Rick?' Yeah. 'Hold on for Jeff Beck.' 'Hi Rick, this is Jeff Beck. Do you have any of those guitars?' I said yeah.

Cover de Rooij/ Reina Ltd.

THE ODD

He said, 'Well, can you come to Philadelphia?' So I got a friend of mine and we went out to O'Hare, then we flew to Philadelphia with a half dozen guitars. We saw the show. I think Mountain was the opening act, then Ten Years After, and then Jeff Beck with Rod Stewart. I met them afterwards, at the 15th Avenue Holiday Inn, at one in the morning. 'Hey Rick, this is Jeff; can I come to your room?' I sat there and played guitar with him for a couple of hours and he bought one of the ones I had. He paid for the plane tickets for the both of us, which was probably about $200, paid for our room, and gave me about $300 for a 1960 Les Paul Standard with a vibrato bar. I ended up talking with him a couple of years later, right after he had that auto accident, and he said that someone stole the guitar."

The Standard and the '55 Goldtop were the guitars Rick was using when he was signed to Epic with his first band, Fuse.He was living in Philadelphia, married and broke. "I had the Les Paul and my wife got pregnant and I needed money," Rick continued. "And a guy who'd known me from Chicago contacted me. He was a mailman and he had waist length hair and he dealt in guitars. That was Paul Hamer. He flew out to Philadelphia and maybe I charged him $1000 for the Standard. It was a typical musician's story; I needed the money 'cause I had to move back to Illinois 'cause I didn't have any insurance and had a kid coming. I still kept my '55 and I had a couple of Flying V's. I moved back to the Midwest and while we were getting ready to record, he started a store. He quit being a mailman and started Northern Prairie Music and I used to wheel and deal with him. I actually have the very first prototype guitar that Paul made. He was just selling vintage guitars and he got the dimensions of the Explorer and made one and I've still got that guitar. So when I got signed I was using those guitars, and in '76 there weren't any; there were no guitars that looked like that, and by then I had two or three. I don't think the sound was different, but seeing it was different, 'cause at that time everybody was still playing Les Pauls, the black one like Peter Frampton had—the fretless wonders. I could never play them. My hands would always slide off the neck 'cause they were too slippery, too flat for me. So I had started with the Hamers and I continued to use and enjoy them and I helped put him on the map."

These days Neilsen puts himself on the map, designing his own guitars. "I've never made a guitar—I can't even draw a straight line. I'm an idea person. I used to do stuff on my own 'cause I was always into design. I used to take parts, like a Tele neck, and paint it fluorescent, or carve it and put holes in it and do all kinds of stuff. I still have a vast guitar parts collection.

Rick Neilsen is a monster. He'd be the first to tell you. A music dealer's son, Cheap Trick's resident Bowery Boy used to run around the NAMM Shows as a kid, at the old McCormick Place in Chicago, even then trying out every new guitar that came down the pike. "But my father never really had any of the good new stuff," said Rick, a grown up guitar collector, designer, and user now, possibly in that order. "He always ordered the wrong things, I thought. He'd order the Jaguar when I wanted the Telecaster or he'd order a Jazz Master when I wanted a Stratocaster. People would say, 'Oh yeah, your dad has the music store; hence you have free goodies forever.' Untrue. I guess I did get good deals, but my dad never gave me any guitars. He gave me encouragement, he gave me a discount, but I had to buy everything I had."

PENNY

By Bruce Pollock

Message from Mike Varney: I've spent the last seven years listening to music from all over the world, in search of exceptional guitar players. In that time, the standard of musicality and technical ability has been raised dramatically. Some feel we've taken the guitar to a point where there's nowhere left to go. I feel we're at the beginning of a new era, and that many of the guitarists featured on my label have just begun to tap into their talents. Equally exciting is the unknown next-generation of guitarists who have the benefit of great guitar recordings such as these to draw inspiration from. It is my goal to find and record the hottest guitarists of today, who might one day inspire a new generation of guitarists. Watch closely in 1988, for a glimpse of the future of innovative guitar, as we've got a few new players you'll want to know about! *Mike Varney*

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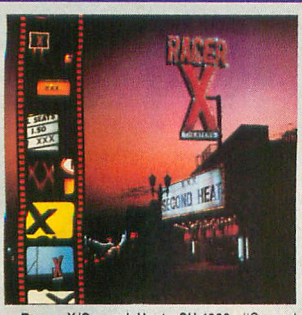
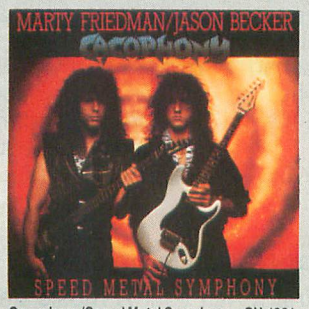
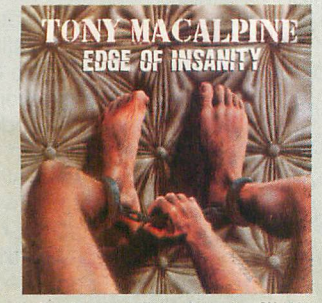


★**Racer X/Second Heat SH-1032.** "Second Heat" features the twin guitar assault of Paul Gilbert and Bruce Bouillet, who combine for some of the wildest playing the world's ever seen. A must for true high-tech guitar fanatics as well as for those who enjoy well-crafted, hard-driving heavy metal.

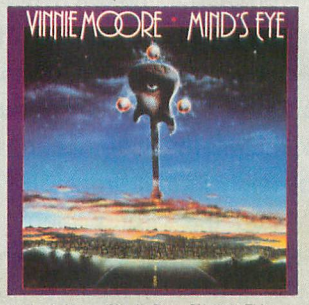


Cacophony/Speed Metal Symphony SH-1031. Guitar hero Marty Friedman and 17-year-old guitar phenomenon Jason Becker deliver intense classical, contrapuntal lines, played in odd meter against a speed metal wall of rhythm which should leave guitar fanatics pointing at their speakers in disbelief.

★**Joey Tafolla/Out of the Sun SH-1030.** Neo-classical fusion newcomer, Joey Tafolla, lays down a barrage of ripping guitar solos under the capable production of Tony MacAlpine who also played the keyboard tracks. Guitarist Paul Gilbert and super-bassist Wally Voss (known for his work with Rising Force) contribute outstanding tracks as well.

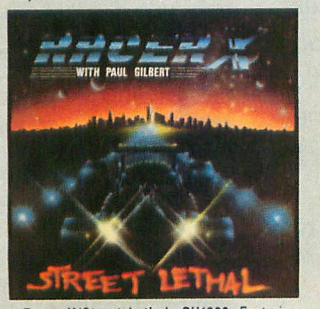


★**Tony MacAlpine/Edge of Insanity SH-1021.** Critically acclaimed leader of the neo-classical fusion genre. Tony MacAlpine plays high-tech, innovative passages with support from renowned bassist Billy Sheehan and drummer Steve Smith.



★**Vinnie Moore/Mind's Eye SH-1027.** This new guitar hero's solo debut features stunning metal/classical instrumentals with accompaniment by Tommy Aldridge, Andy West and Tony MacAlpine.

★**MacAlpine-Aldridge-Rock-Sarzo/Project: Driver SH-1028.** The long-awaited super-sessions from Tony MacAlpine, Rudy Sarzo, Tommy Aldridge, and vocalist Rob Rock combine for a metal masterpiece that is rich in advanced guitar techniques.



★**Racer X/Street Lethal SH1023.** Featuring nineteen-year-old guitar wizard Paul Gilbert. Racer X's first album contains outstanding fretwork throughout, as well as an incredible unaccompanied lead guitar solo.

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★**Steeler SH-1007.** This historic release marks the emergence of legendary guitarist Yngwie Malmsteen and vocalist Ron Keel who pool their talents toward a classic album full of metal anthems. Shredding guitar solos and aggressive vocals highlight throughout, backed by the driving rhythm section of Rik Fox and Mark Edwards. Don't miss this metal guitar classic!

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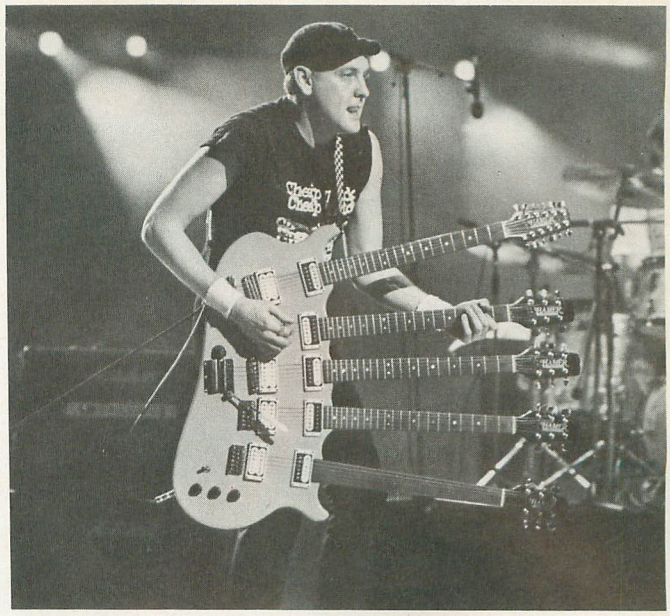
So I was always experimenting. I think I was one of the first to have pictures and stuff drawn on, not hippie acid pictures like the Grateful Dead, but actual graphics. I had Hamer do a lot of that stuff, and he still does it to this day. One of the neatest is my saxophone guitar. I took the insides of a Roland synth and I said, start from scratch. I want a guitar that looks like a saxophone. It's painted so it looks 3-D, and it even has a mouthpiece that I can put my mouth on. With MIDI you can have a mouthpiece-regulated device that alters the sound. Even though I don't play fast, it's still not as fast as I can play. So I figure, if I'm going to have a guitar and it's not going to sound like a guitar, I don't want it to look like a guitar."

Like a father asked to choose between children, Neilsen would never list his guitars in all-time favorite order. But he will admit to a Hall of Fame of sorts: A pair of Flying V's, one previously owned by Hendrix, one by Lonnie Mack; the Axe guitar Gene Simmons gave him, blood dripping from the neck; a 1960 Goldtop his wife bought him for $500 in 1974. "Some have more sentimental value than others," said Rick. "I had one of the three left-handed Standards. I was trying to sell it to Paul McCartney, but he never got in touch with me. I had to trade about $10,000 worth of stuff to get it—real neat Stratocasters and lots of Juniors and perfect Firebirds—and I ended up selling it for about $7,000-8,000." There's even a place in his guitar library for the odd acoustic. "I hate acoustic guitars," he said. "I've got a Goya that's been cracked so many times, but I still end up writing songs on the thing. It has no tone, nothing. I have a couple of old Martins from the 1850's. They're nice but I really don't do anything with them. I've got a Civil War one; it's like a black coffin."

Neilsen doesn't exactly display his treasured axes at home in his game room like bowling trophies. Instead they're locked in a fireproof vault. "If you walk in my house you wouldn't know what I do for a living," he said. "I've got insurance on all of my guitars, so if something happened I wouldn't cry. It'd be rough to lose one, and that's why my stuff is in a fireproof vault, but if the fire is hot enough it could melt the things. You should take care of your guitars, but there's no flesh and blood in them. They're not people."



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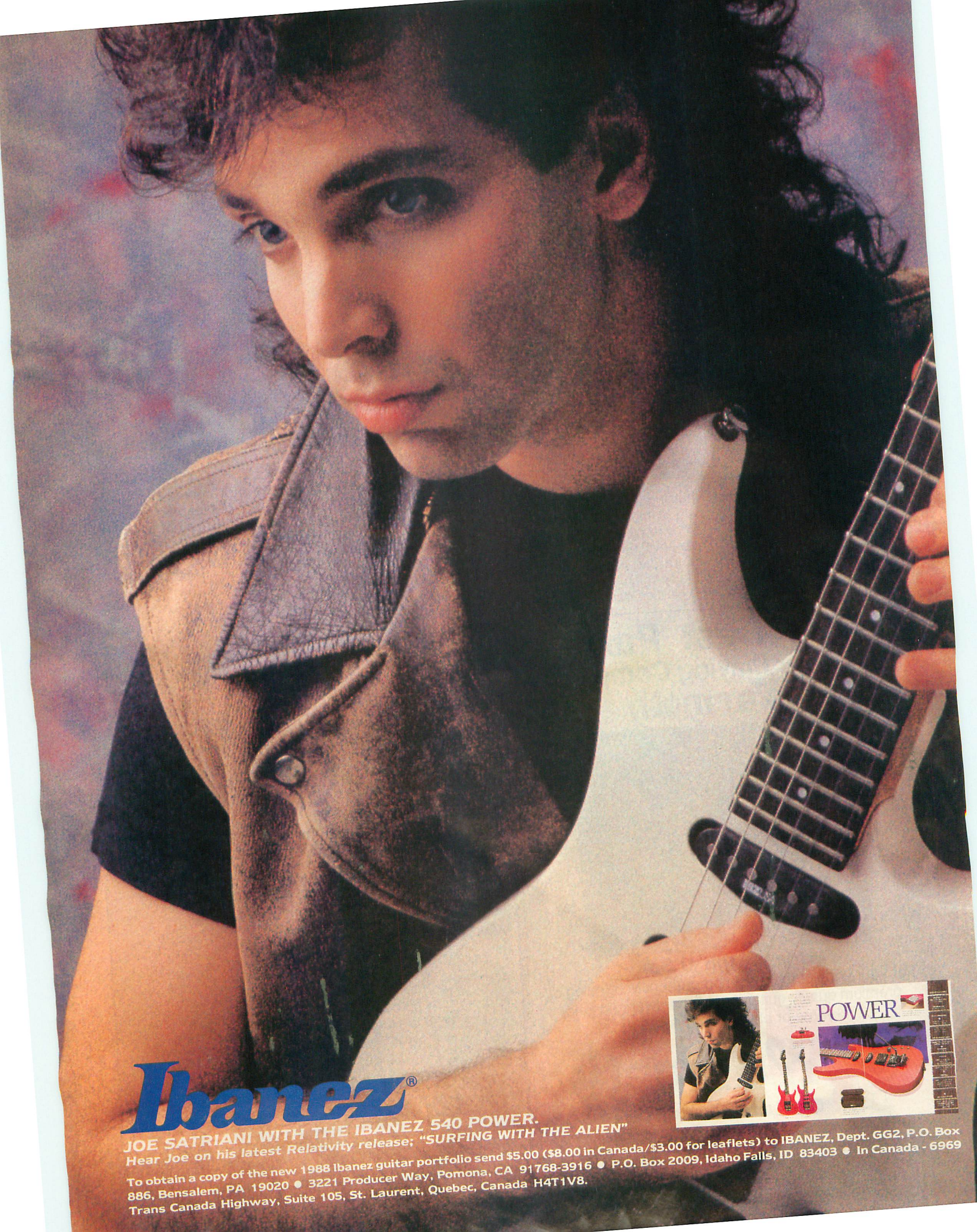
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PERFORMANCE NOTES

By Andy Aledort

ANOTHER NAIL FOR MY HEART

Squeeze have long been known for their expertise as pop tunesmiths in the British tradition, writing primarily guitar-based rock 'n' roll, and this tune is one of their finest. It begins with a riff based on the B major scale (B,C#,D#,E,F#,G#, A#) which is harmonized by the bass a third lower. The rhythm guitar part features some effective voice leading (B5 to F#/A#, C#m/B to B5) as well as the traditional 'Chuck Berry' rhythm guitar (root/fifth to root/sixth) during the chorus. The melodic guitar solo begins with B pentatonic major (B,C#,D#, F#,G#), with a brief nod to the Kinks "Waterloo Sunset" in bar three. Bars five, seven and eight are based on E pentatonic major (E,F#,G#,B,C#); bar six is based on G# pentatonic major (G#,A#,B#,D#,E#). Notice how well the lines follow the chord progression without sounding stiff. Bars nine through twelve are based on B pentatonic major; thirteen is based on E pentatonic major, and the remaining three bars utilize double stops, outlining each chord. This is a well thought out, well executed solo which gives the tune a lift. Keep in mind also how the whole tune is put together, as Squeeze manage to write successful pop tunes which break the mold of predictability.

TOO ROLLING STONED

The intro here features two guitar parts, one which is doubling the bass, and the other playing a line based on C pentatonic minor (C,Eb,F,G,Bb) using a wah-wah pedal. The rhythm guitar part during the verse is straightforward and features a lot of muted string strumming. The interlude begins with a lead guitar playing double-stops based on C Mixolydian (C,D,E,F,G,A,Bb), which is rooted in the blues. Trower's fast solo is based primarily on C pentatonic minor and stays mostly in the VIII position "box". The outro features a slight shift in tonality to C, as the first figure (Riff C) sets up the new groove. After James Dewar's vocalizing, Trower unleashes 76 bars of Hendrixy, blues-based soloing, again primarily based on C pentatonic minor. The phrasing gets really weird, as Robin speeds up and slows down, oblivious to the beat, creating an elastic feel of tension and release. Work each phrase out slowly, concentrating on the variety of ways to dissect an eighth-note triplet, as each eighth note beat can feature an eighth note, two sixteenth notes, a sixteenth note triplet, and four thirty-second notes, not to mention other more unusual variations. There are some great lines here, so dig in and don't let the apparent complexities scare you.

UNCHAIN THE NIGHT

The intro features acoustic guitar and keyboards, which have been arranged here for electric guitar. The first 16 bars have a minor feel, as the acoustic guitar plays a melody based on E Aeolian (E,F#,G,A,B,C,D). The following chords are root-fifth-root variations played against an eighth-note pedal (E). The single-note riff in the fourth bar of the verse section is based on the E blues scale (E,G,A,Bb,B,D). The chorus section features "5" chords played against alternating root notes; all the chord hits should be accented. George Lynch's solo is based on E Aeolian, and as usual features a smooth touch, using hammer-ons, pull-offs and slides. Notice the sense of balance in the phrasing, as George moves between slow and fast riffs. For the outro solo, George plays slow phrases till the last bar, where he utilizes the E blues scale. His tone is thick and distorted, affording him a variety of artificial harmonics as well as allowing the natural harmonics to ring so fully.

FRENZY

Paul Gilbert seems to be striving to be a notch or two faster than his predecessors, at the expense of not being as precise. But don't worry, his technique is still absolutely astounding, and he's got chops to burn. "Frenzy" is a solo showcase piece, much like Van Halen's "Eruption" (GUITAR, December '87) and MacAlpine's "Quarter to Midnight" (GUITAR, June '87), and Paul pulls out all the stops, with blinding scalar passages and arpeggios which are pushed, pulled off, hammered on, tapped—you name it. Transcribing this was not easy. The tune fades in on a Bb5 vamp, before breaking into a melody based on A Aeolian (A,B,C,D,E,F,G) for bars 1-3, 5-7, counting the first bar of "N.C.(A5)" as bar one. Bar four features a riff based on A harmonic minor (A,B,C,D,E,F,G#), not counting the G# on beat three. Paul's solo begins at bar eight, starting with a scalar passage based on A Aeolian. This long phrase features some incredibly fast picking, utilizing a palm mute. The last note, G#, signifies a change in tonality to E major, but Paul sticks to A Aeolian. The second bar of this phrase will provide a great exercise for strengthening the left hand. The following tapping riff utilizes E Aeolian (E,F#,G,A,B,C,D), succeeded by descending triadic arpeggios, outlining Em,D,C,Bm,Am,G,F#b5(no 3rd) and E5. Paul returns to E Aeolian for the next phrase, ending with the E5 chord. This is followed by a return to A Aeolian in V position for a bar and a half, before beat 2½ of the 11/8 bar, which is a flashy riff reminiscent of Van Halen; this is followed by a brief excursion in A pentatonic minor (A,C,D,E,G), utilizing open strings. The next phrase, beginning at the 4/4 bar, is blindingly fast and extremely difficult to recreate, as well as being long. Approach it bit by bit, absorbing sections of it at a time. This is followed (at ♩ = 104) by a brief breather, a slow phrase (what's that?), before the final onslaught, which is based primarily on E Aeolian. References to the tempo changes have been included, and the odd time signatures were used to accommodate the phrasings. Much of this piece is rather difficult and will require a lot of patience to study, but it will be time well spent if you're interested in playing in this style.

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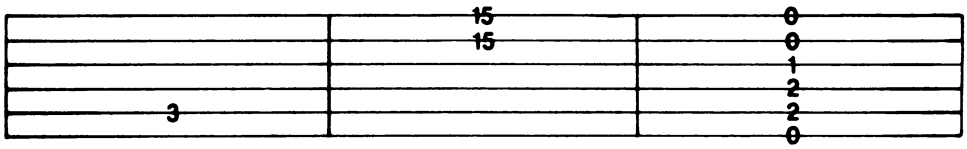
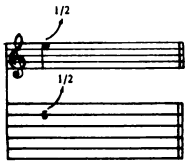
TABLATURE EXPLANATION

TABLATURE A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

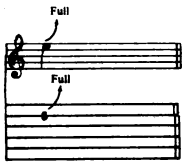


5th string, 3rd fret | *1st string, 15th fret, 2nd string, 15th fret, played together* | *an open E chord*

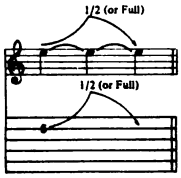
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



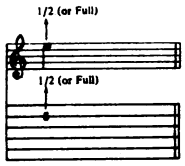
BEND: Strike the note and bend up ½ step (one fret).



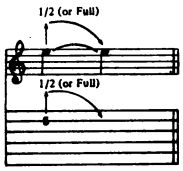
BEND: Strike the note and bend up a whole step (two frets).



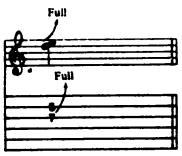
LEGATO BEND AND RELEASE: Strike the note. Bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



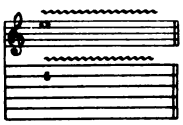
GHOST BEND: Bend the note up ½ (or whole) step, then strike it.



GHOST BEND AND RELEASE: Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.

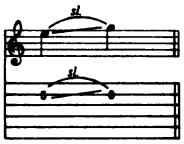


UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the higher note. They are on adjacent strings.

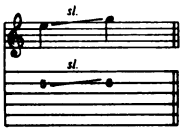


VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.

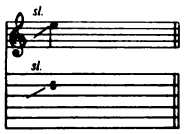
SHAKE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.



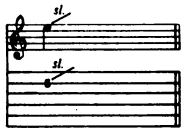
SLIDE: The first note is struck and then the same finger of the fret hand moves up the string to the location of the second note. The second note is not struck.



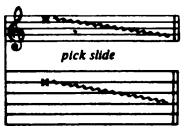
SLIDE: Same as above, except the second note is struck.



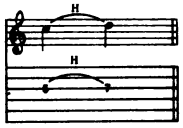
SLIDE: Slide up to the note indicated from a few frets below.



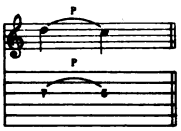
SLIDE: Strike the note and slide up an indefinite number of frets, releasing finger pressure at the end of the slide.



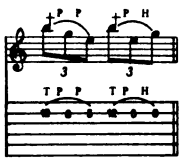
PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



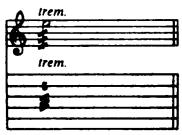
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



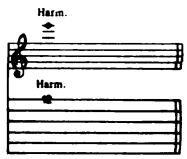
PULL-OFF: Both fingers are initially placed on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



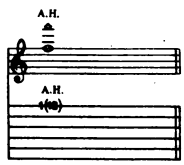
FRETBOARD TAPPING: Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the fret hand ("T" indicates "tapped" notes).



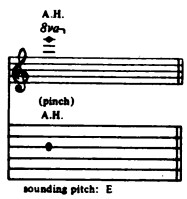
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



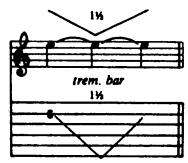
NATURAL HARMONIC: The fret hand lightly touches the string over the fret indicated; then it is struck. A chime-like sound is produced.



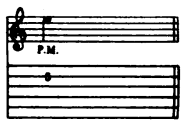
ARTIFICIAL HARMONIC: The fret hand fingers the note indicated. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



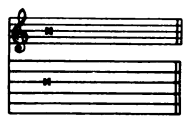
ARTIFICIAL "PINCH" HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



TREMOLO BAR: The pitch of a note or chord is dropped a specified number of steps, then returned to the original pitch.



PALM MUTE (P.M.): The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



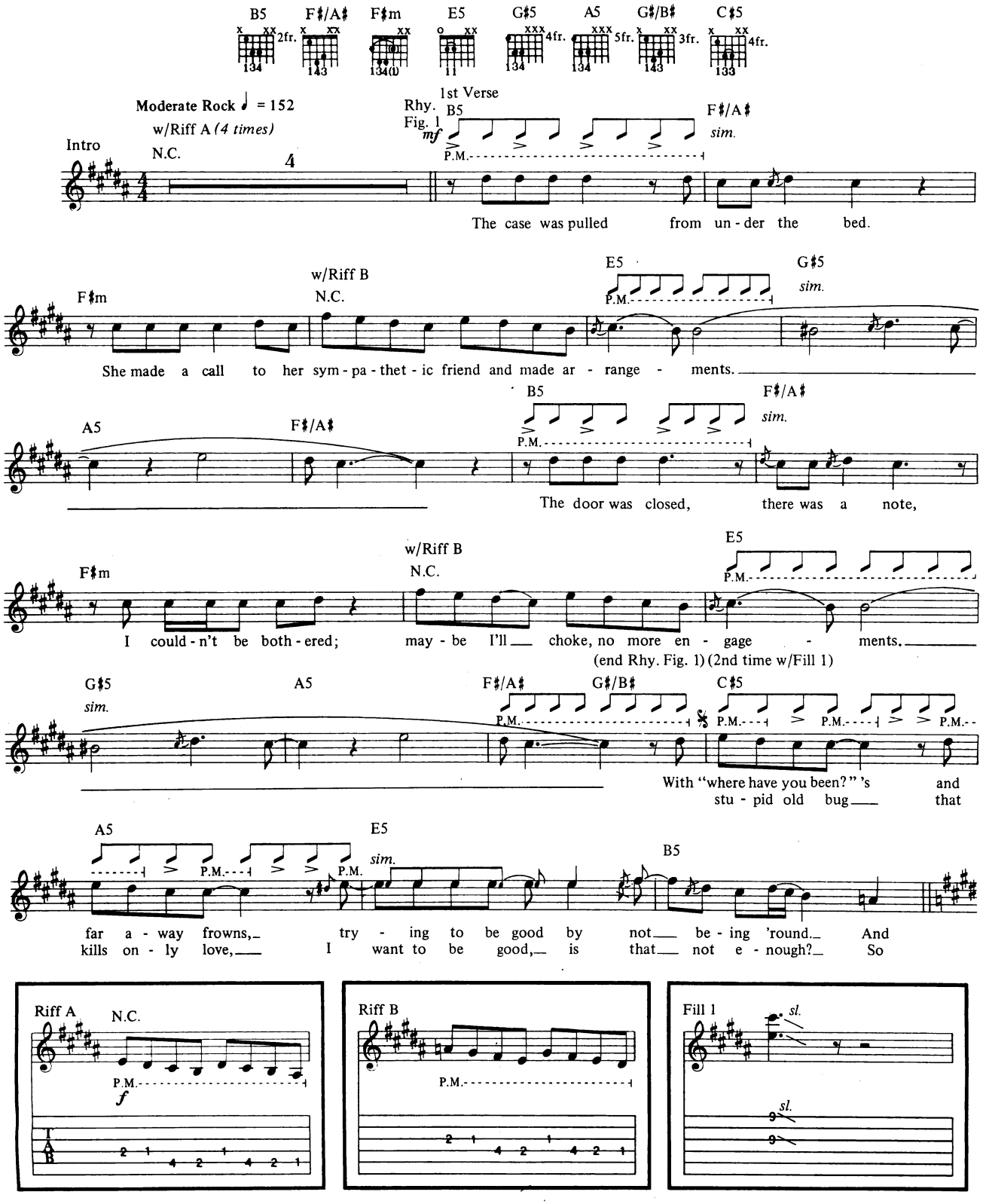
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the strings without depressing them to the fretboard and striking them with the pick hand.

Tablature Explanation page 26

ANOTHER NAIL FOR MY HEART

As Recorded by Squeeze
(From the album *ARGY-BARGY/A&M Records*)

Words and Music by
Chris Difford and
Glenn Tillbrook



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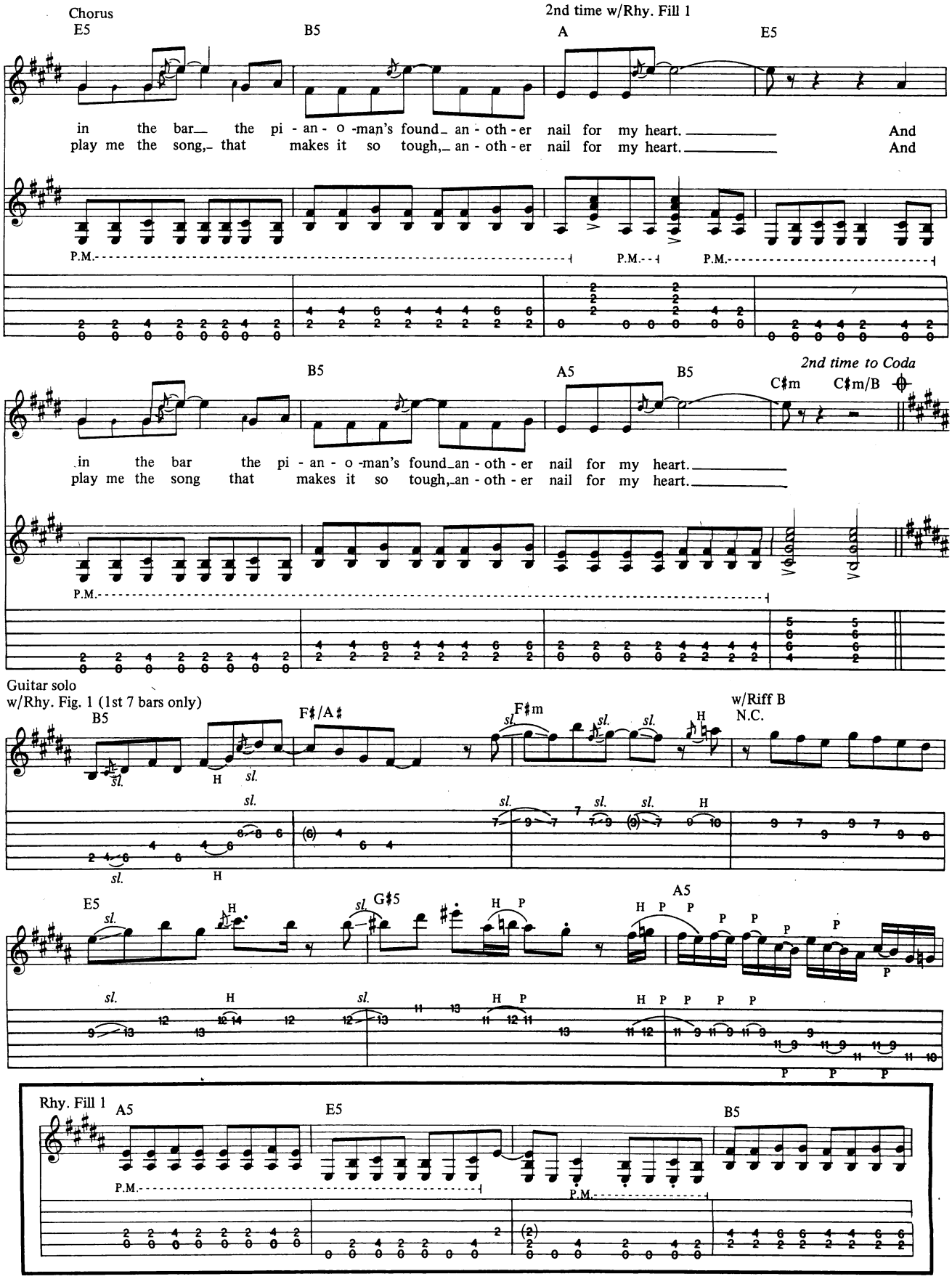
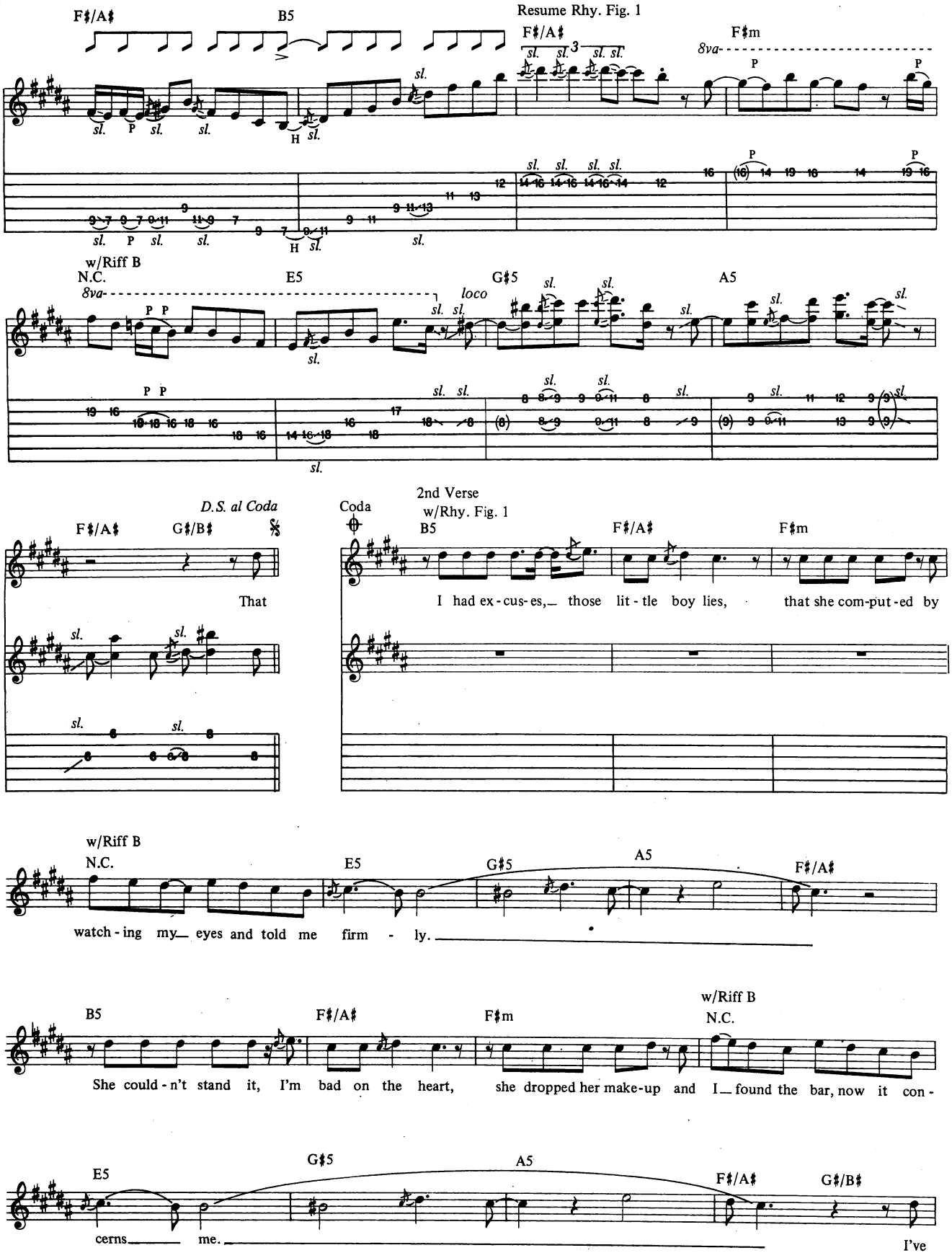
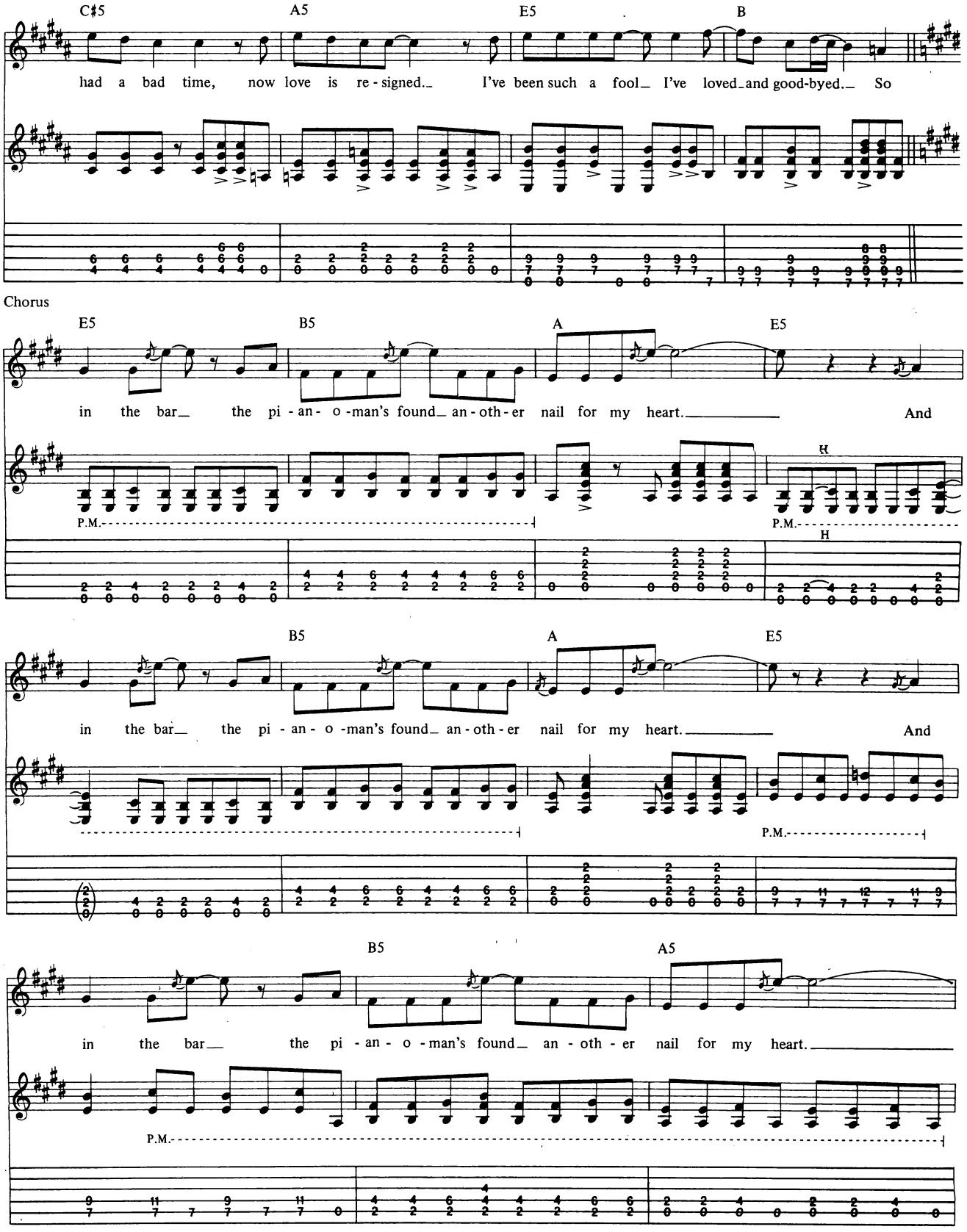
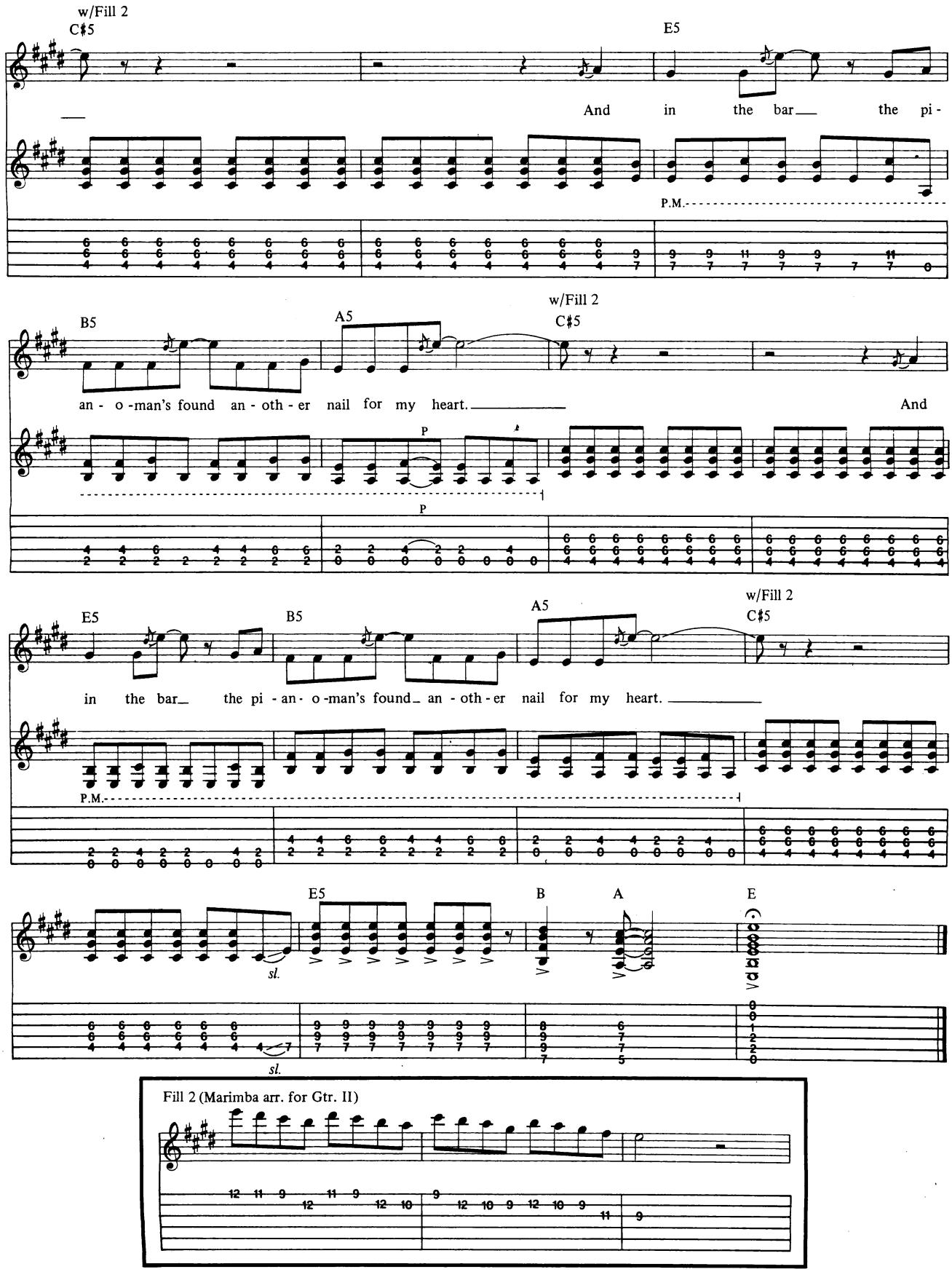

Chorus
E5
B5
2nd time w/Rhy. Fill 1
A
E5
in the bar the pi - an - o -man's found an - oth - er nail for my heart. And
play me the song, that makes it so tough, an - oth - er nail for my heart. And
P.M.
B5
A5
B5
2nd time to Coda
C♯m
C♯m/B
in the bar the pi - an - o -man's found an - oth - er nail for my heart.
play me the song that makes it so tough, an - oth - er nail for my heart.
P.M.
Guitar solo
w/Rhy. Fig. 1 (1st 7 bars only)
B5
F♯/A♯
F♯m
w/Riff B
N.C.
E5
G♯5
A5
Rhy. Fill 1
A5
E5
B5
P.M.
P.M.


F♯/A♯
B5
Resume Rhy. Fig. 1
F♯/A♯
F♯m
8va-
w/Riff B
N.C.
E5
G♯5
A5
loco
D.S. al Coda
F♯/A♯
G♯/B♯
That
Coda
2nd Verse
w/Rhy. Fig. 1
B5
F♯/A♯
F♯m
I had ex-cus-es,— those lit-tle boy lies, that she com-put-ed by
w/Riff B
N.C.
E5
G♯5
A5
F♯/A♯
watch-ing my— eyes and told me firm - ly.
B5
F♯/A♯
F♯m
w/Riff B
N.C.
She could-n't stand it, I'm bad on the heart, she dropped her make-up and I— found the bar, now it con-
E5
G♯5
A5
F♯/A♯
G♯/B♯
cerns— me.
I've


C♯5
A5
E5
B
had a bad time, now love is re-signed. I've been such a fool I've loved and good-byed. So
Chorus
E5
B5
A
E5
in the bar the pi-an-o-man's found an-oth-er nail for my heart. And
P.M.
H
B5
A
E5
in the bar the pi-an-o-man's found an-oth-er nail for my heart. And
P.M.
B5
A5
in the bar the pi-an-o-man's found an-oth-er nail for my heart.
P.M.


w/Fill 2
C♯5
E5
And in the bar the pi-
P.M.
B5
A5
w/Fill 2
C♯5
an-o-man's found an-oth-er nail for my heart.
And
P
P
E5
B5
A5
w/Fill 2
C♯5
in the bar the pi-an-o-man's found an-oth-er nail for my heart.
P.M.
E5
B
A
E
sl.
sl.
Fill 2 (Marimba arr. for Gtr. II)

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By Joe Satriani

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For variation try Staff 2. Where the first two patterns are built for speed, these two will force you to see the scale as a straight line. Once you have memorized these scales, apply this concept to the scales you use the most often. Use different rhythms and picking techniques for variation. Your goals should include memorizing all scales in all keys. Remember; knowledge is power.

Staff 1

F major

8va

C Dorian

Staff 2

E harmonic minor

*D Phrygian dominant

*Joe explains the Phrygian dominant scale as a Phrygian scale with either the 3rd or 7th degree altered so as to make a tritone whose notes are a major 3rd and a minor 7th above the root note. D Phrygian dominant is also the 5th mode of G harmonic minor.

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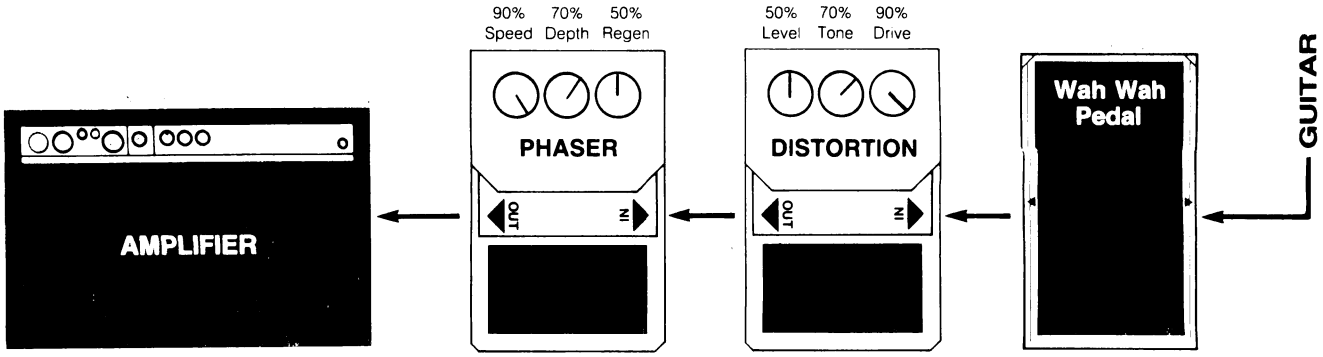
"TOO ROLLING STONED," ROBIN TROWER

SOUND F/X

By Dean Stubbs

British born guitarist Robin Trower has actually had two successful careers at the helm of an electric six string. He first came to the public's attention in Procol Harum, appearing on four albums, including the classics, *Shine on Brightly* and *A Salty Dog*. In '71 he formed Jude with vocalist Frankie Miller, drummer Clive Bunker and bassist Jim Dewar. The band never happened, but this abortive effort led to a solo career, which reached a musical high point with his second album, 1974's *Bridge of Sighs*. While Trower's playing style is often compared to Jimi Hendrix's Robin says that he arrived at a similar sound independently, by listening to classic blues players like B.B. King, Otis Rush and Albert King. His own guitar hero status is based on his expressive vibrato and an ability to highlight subtle shades of sound and tone.

On *Bridge of Sighs* he used a '74 Strat, relying solely on his expressive left hand for string bending and vibrato. He probably used a Univox Univibe (vibrato/phase unit), a Tychobrahe wah, and a Marshall amp on this album. Duplicating his sound on "Too Rolling Stoned" requires a phaser, an overdrive type distortion pedal and a wah. The speed of the phaser should be almost at max, to make the shimmering sound you hear in his notes. The depth at about 70% and the regeneration control at 50% gives the effect this character. The overdrive pedal's drive control is near the top but backed off slightly to give it that "tube" hard driven sound. The tone control is used to add just a little brightness back into the sound that the phaser removes. Be sure to balance the input and output levels so they are the same whether the effect is on or off. Use the distortion and wah through the first part of the song, then when you go into the instrumental, kick off the wah and kick in the phaser.



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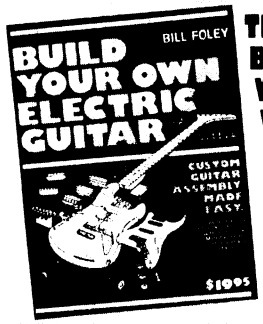

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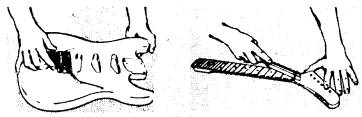

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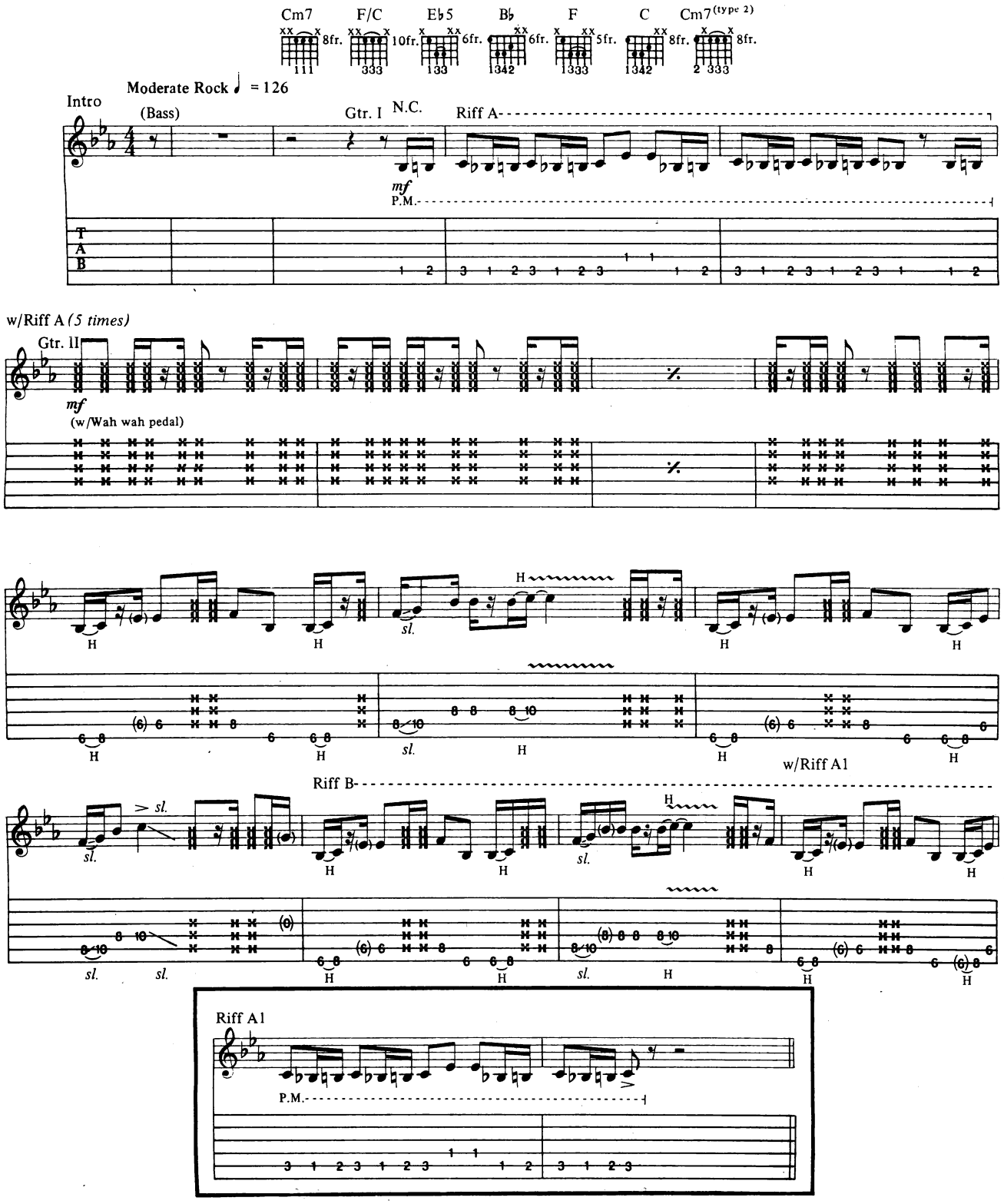
Tablature Explanation page 26

TOO ROLLING STONED

As Recorded by Robin Trower

(From the album *BRIDGE OF SIGHS/Chrysalis Records)*

Words and Music
by Robin Trower



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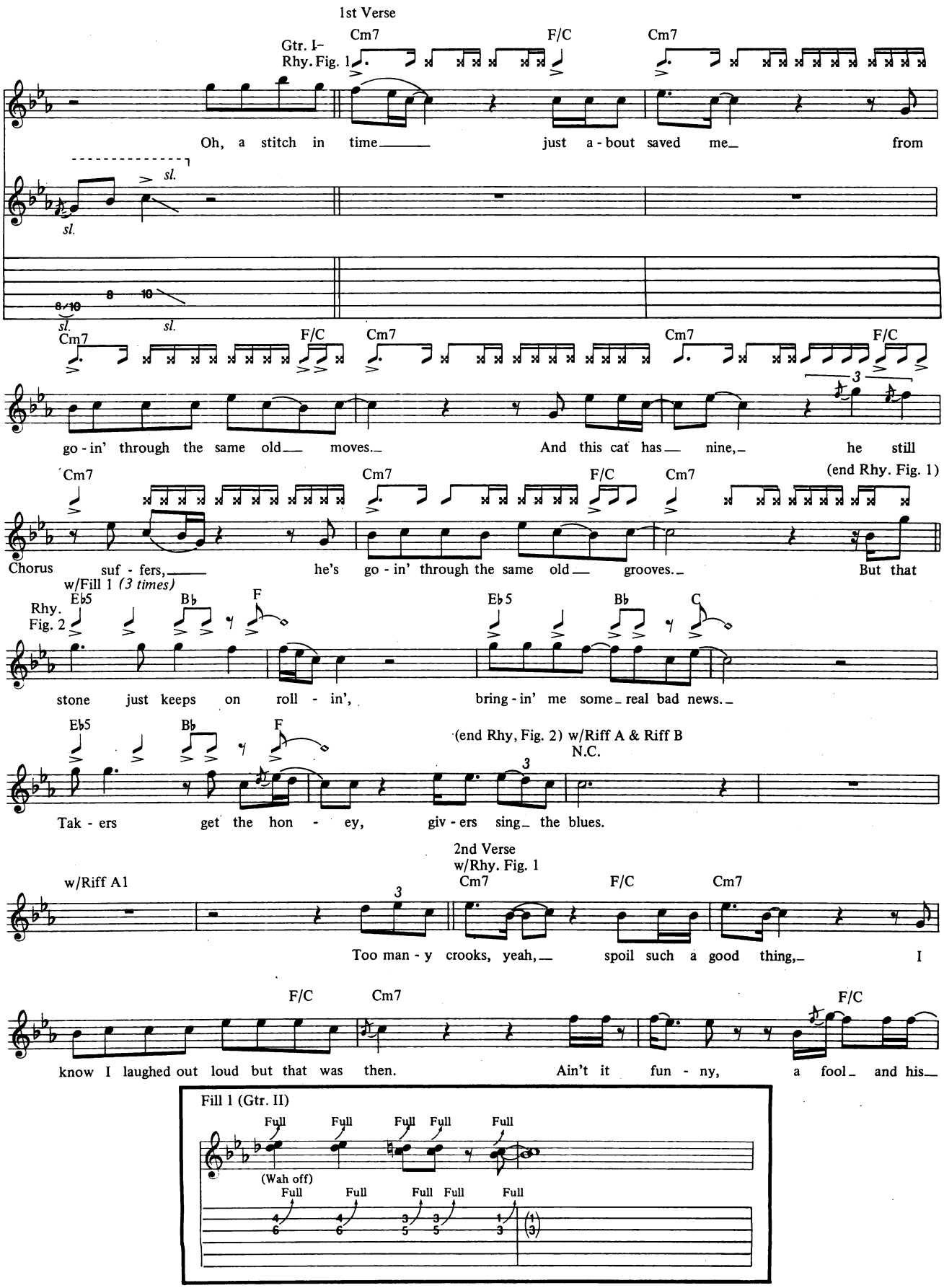
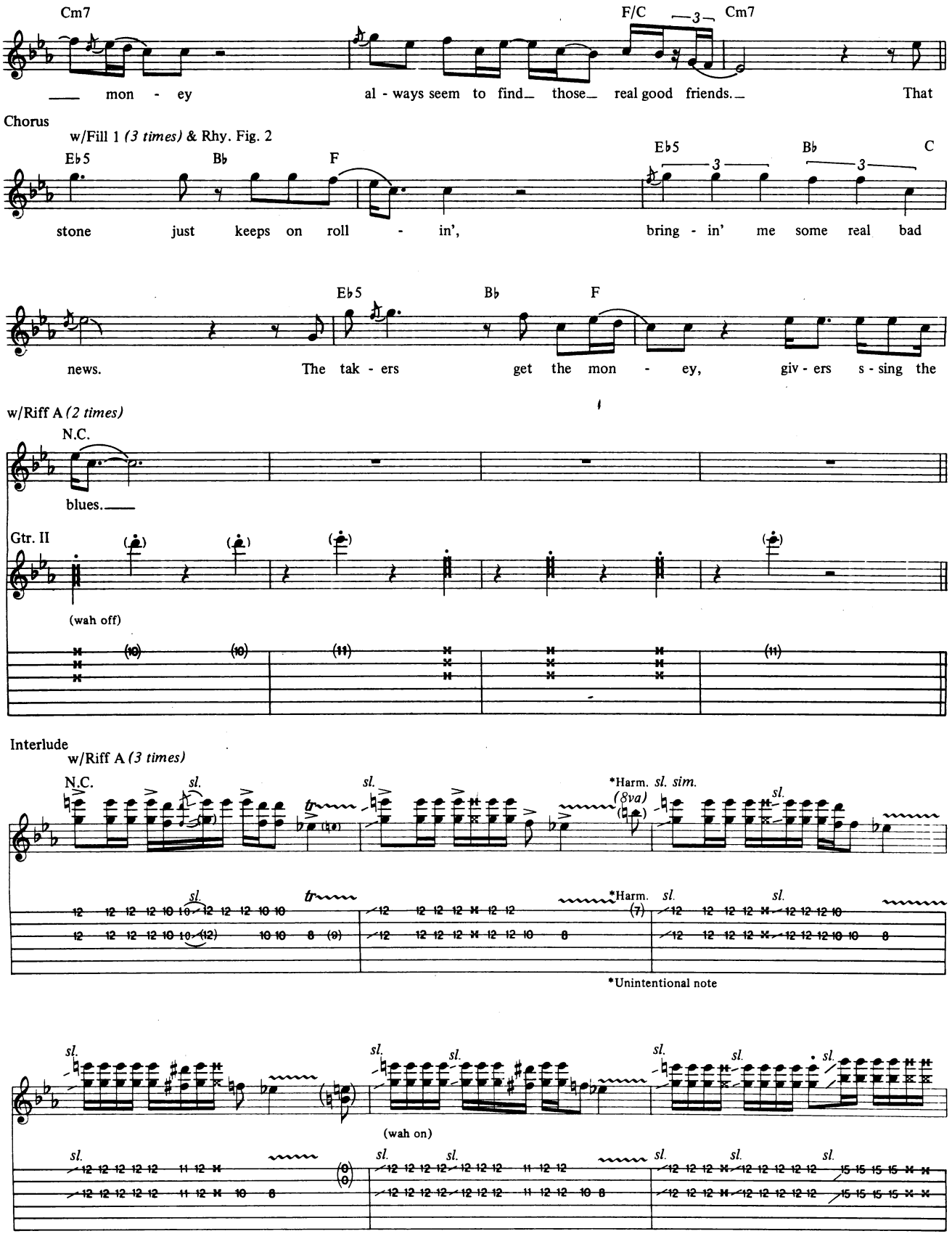
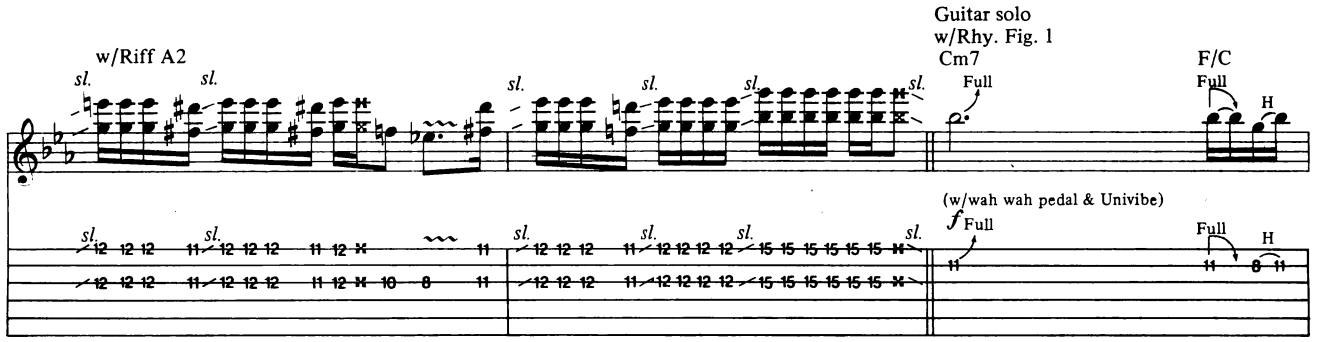
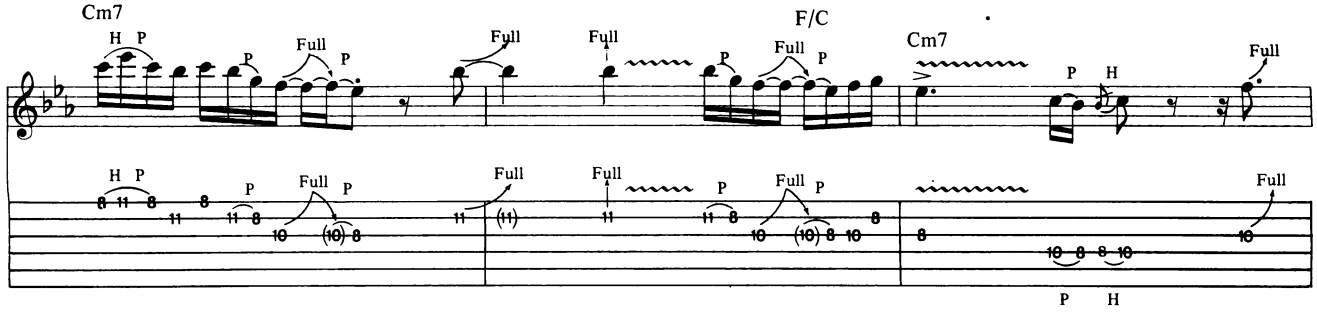
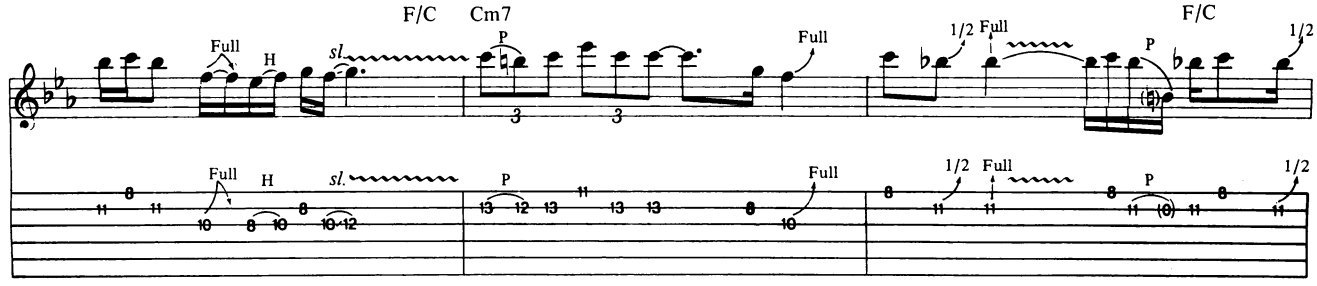
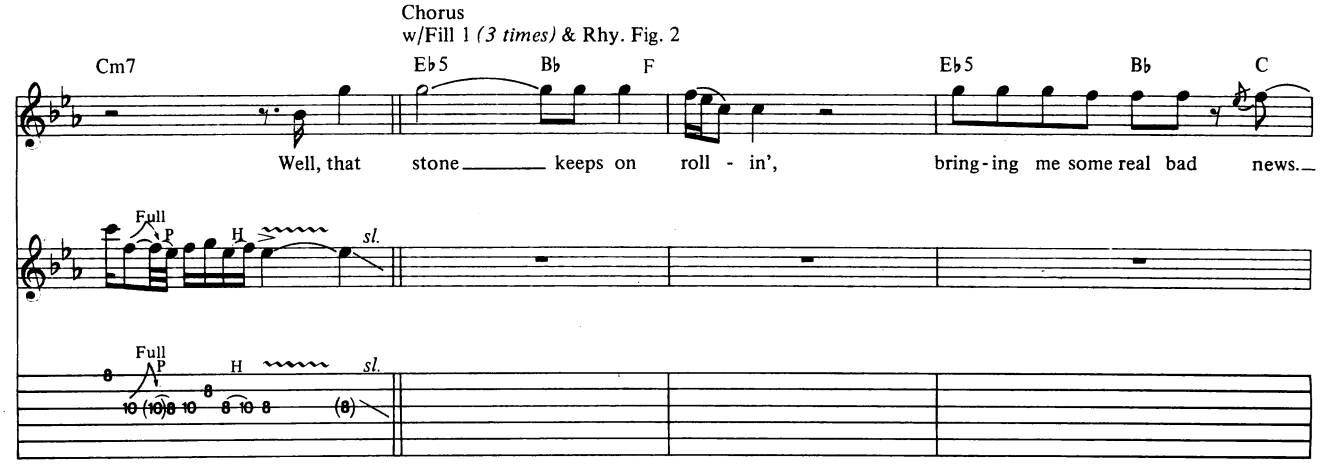

1st Verse
Gtr. I–
Rhy. Fig. 1
Cm7
F/C
Cm7
Oh, a stitch in time just a-bout saved me from
sl.
go-in' through the same old moves. And this cat has nine, he still
(end Rhy. Fig. 1)
Chorus
suf-fers, he's go-in' through the same old grooves. But that
w/Fill 1 (3 times)
Rhy. Fig. 2
Eb5
Bb
F
C
stone just keeps on roll-in', bring-in' me some real bad news.
(end Rhy, Fig. 2) w/Riff A & Riff B
N.C.
Tak-ers get the hon-ey, giv-ers sing the blues.
2nd Verse
w/Rhy. Fig. 1
w/Riff A1
Too man-y crooks, yeah, spoil such a good thing, I
know I laughed out loud but that was then. Ain't it fun-ny, a fool and his
Fill 1 (Gtr. II)
Full
(Wah off)

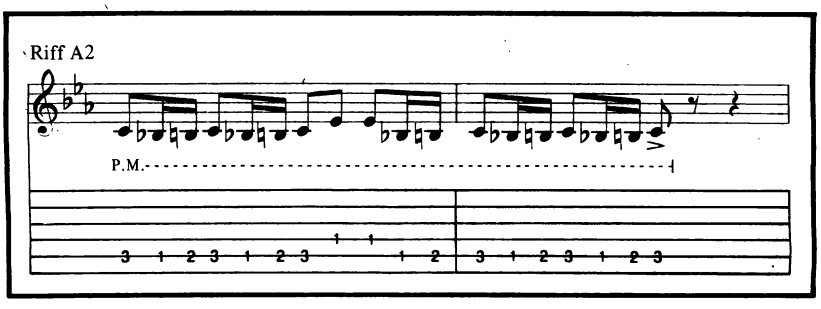

Cm7
F/C
Cm7
mon - ey al - ways seem to find those real good friends. That
Chorus
w/Fill 1 (3 times) & Rhy. Fig. 2
Eb5
Bb
F
Eb5
Bb
C
stone just keeps on roll - in', bring - in' me some real bad
Eb5
Bb
F
news. The tak - ers get the mon - ey, giv - ers s - sing the
w/Riff A (2 times)
N.C.
blues.
Gtr. II
(wah off)
Interlude
w/Riff A (3 times)
N.C.
sl.
*Harm.
sl. sim.
(8va)
*Unintentional note
(wah on)

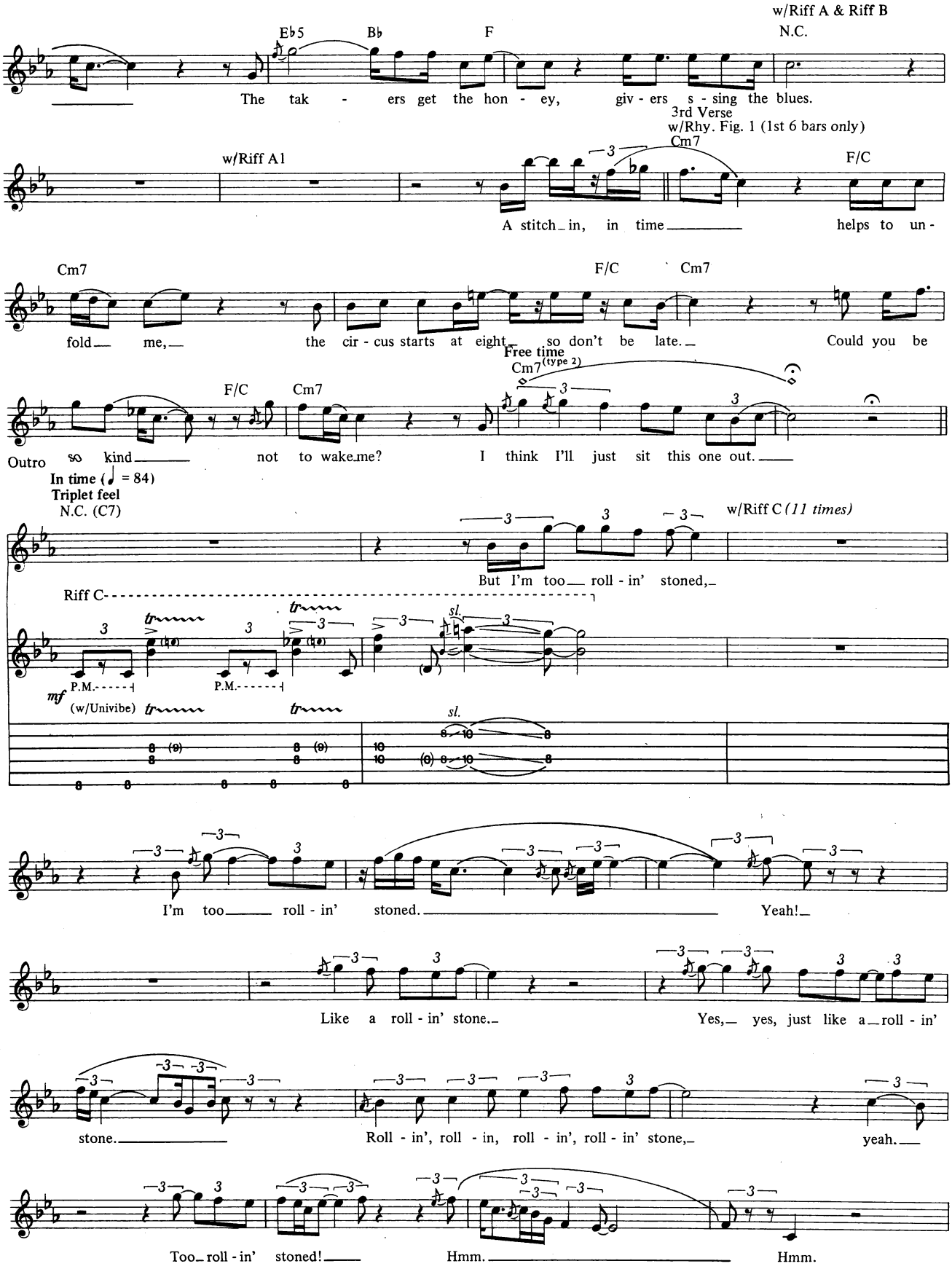

w/Riff A2
Guitar solo
w/Rhy. Fig. 1
Cm7
F/C
(w/wah wah pedal & Univibe)

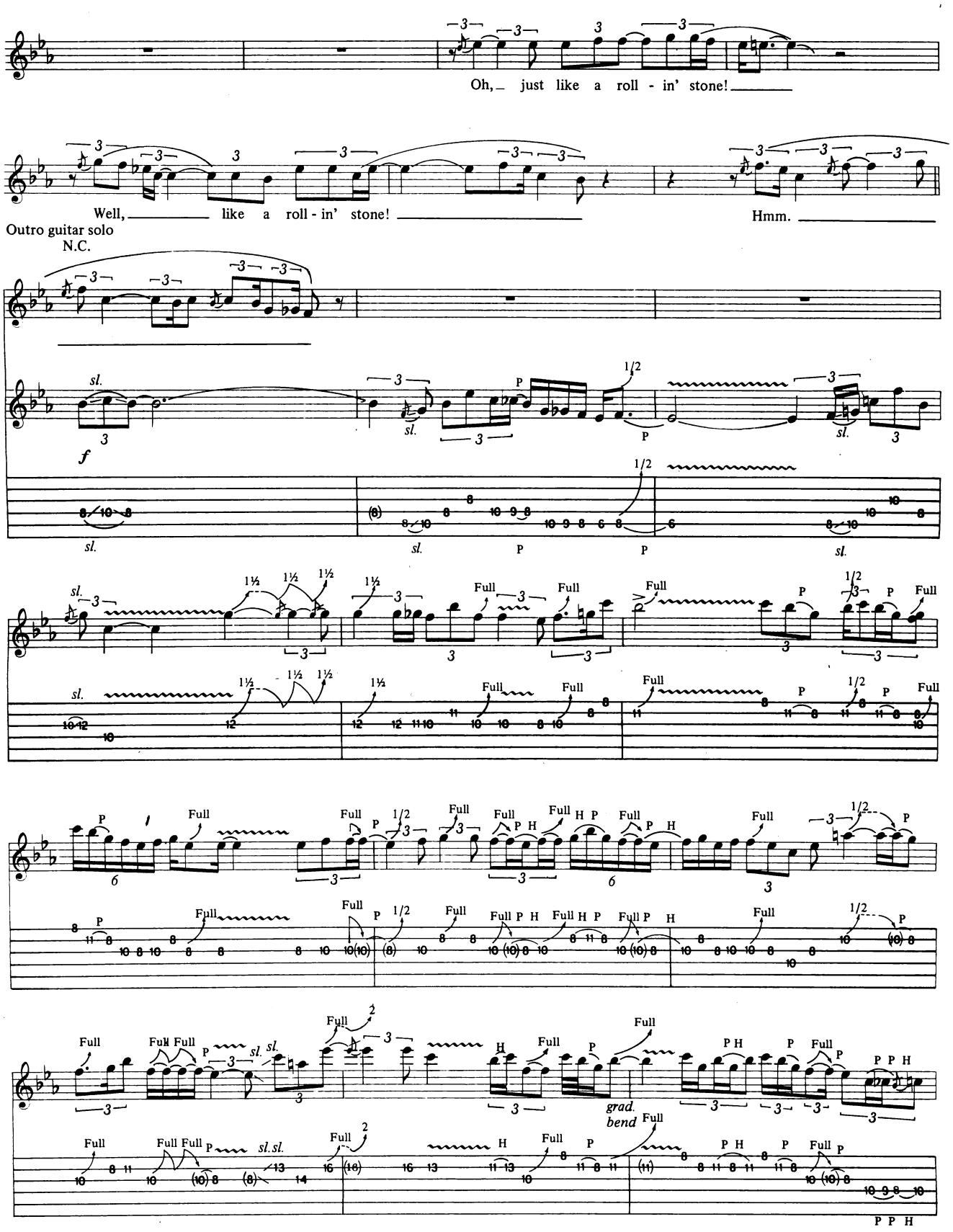

Cm7
F/C
Cm7

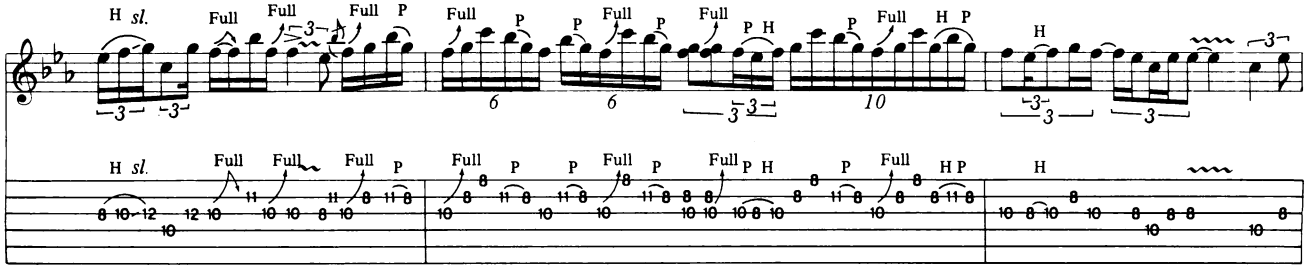

F/C
Cm7
F/C

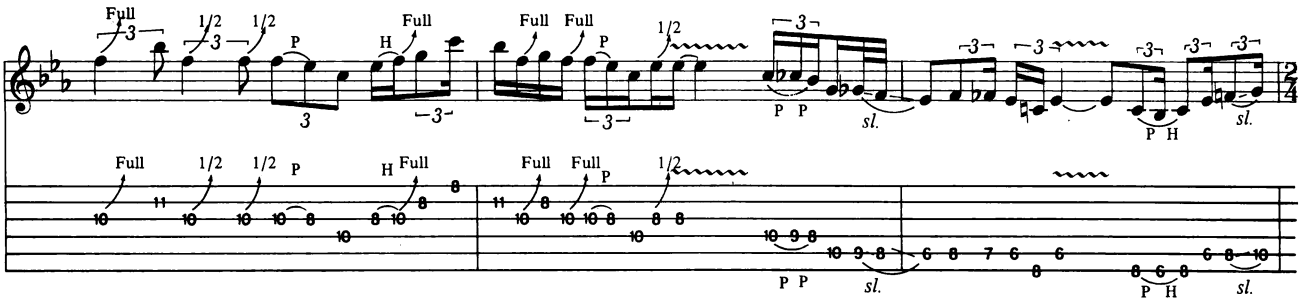

Chorus
w/Fill 1 (3 times) & Rhy. Fig. 2
Cm7
E♭5
B♭
F
E♭5
B♭
C
Well, that stone keeps on roll - in', bring-ing me some real bad news.

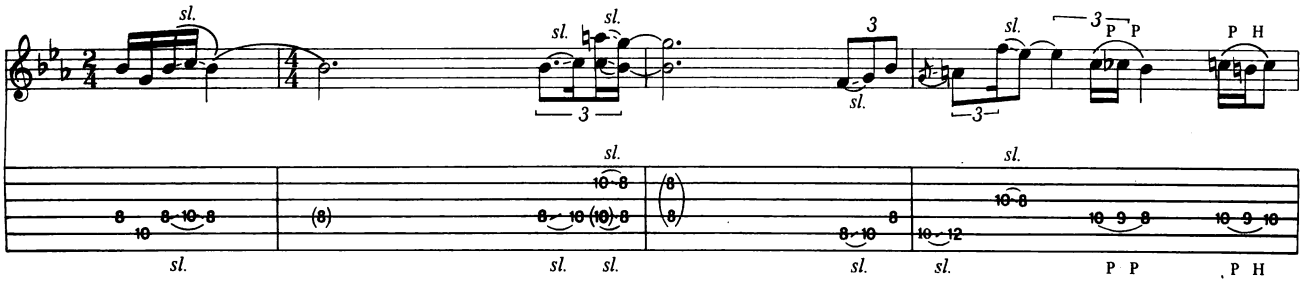

Riff A2
P.M.

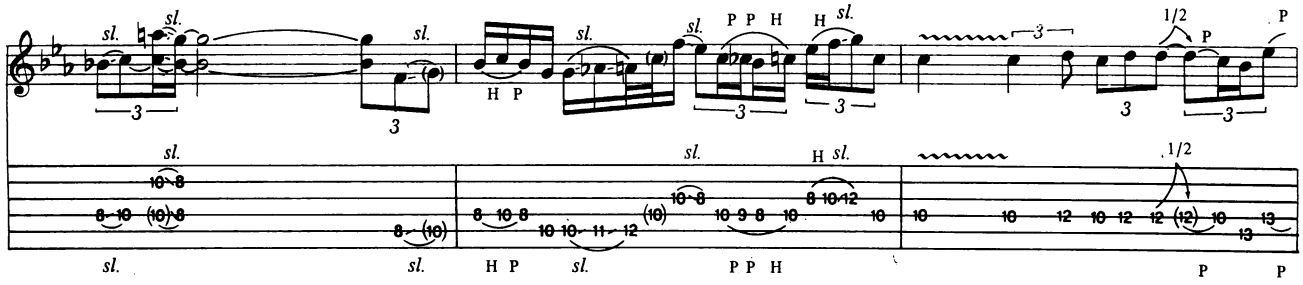

w/Riff A & Riff B
Eb5 Bb F N.C.
The tak - ers get the hon - ey, giv - ers s - sing the blues.
3rd Verse
w/Rhy. Fig. 1 (1st 6 bars only)
w/Riff A1
Cm7 F/C
A stitch in, in time helps to un-
Cm7 F/C Cm7
fold me, the cir - cus starts at eight so don't be late. Could you be
Free time
Cm7 (type 2)
F/C Cm7
Outro so kind not to wake me? I think I'll just sit this one out.
In time (♩ = 84)
Triplet feel
N.C. (C7)
w/Riff C (11 times)
But I'm too roll - in' stoned,
Riff C
P.M.
mf
(w/Univibe)
sl.
I'm too roll - in' stoned. Yeah!
Like a roll - in' stone. Yes, yes, just like a roll - in'
stone. Roll - in', roll - in, roll - in', roll - in' stone, yeah.
Too roll - in' stoned! Hmm. Hmm.

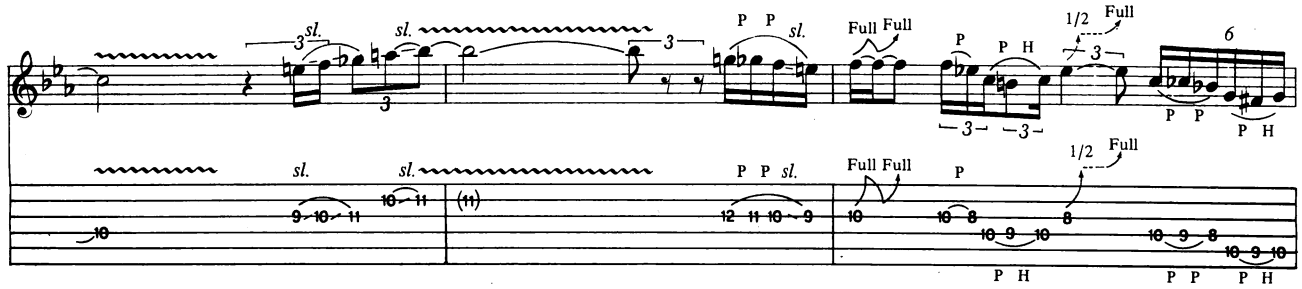

Oh, just like a roll - in' stone!
Well, like a roll - in' stone!
Hmm.
Outro guitar solo
N.C.
grad. bend

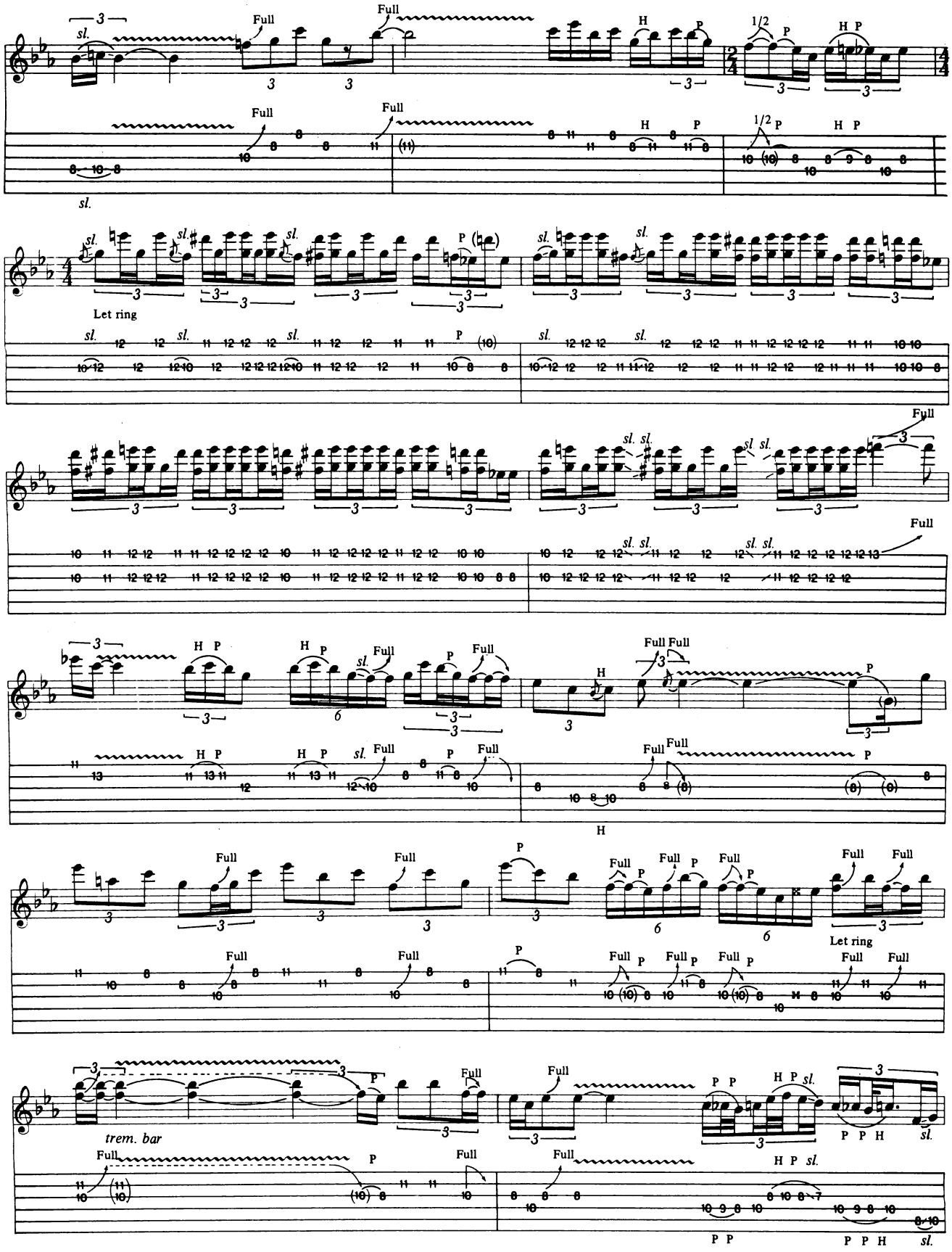

H sl. Full Full Full P Full P P Full P Full P H P Full H P H
H sl. Full Full Full P Full P P Full P Full P H P Full H P H

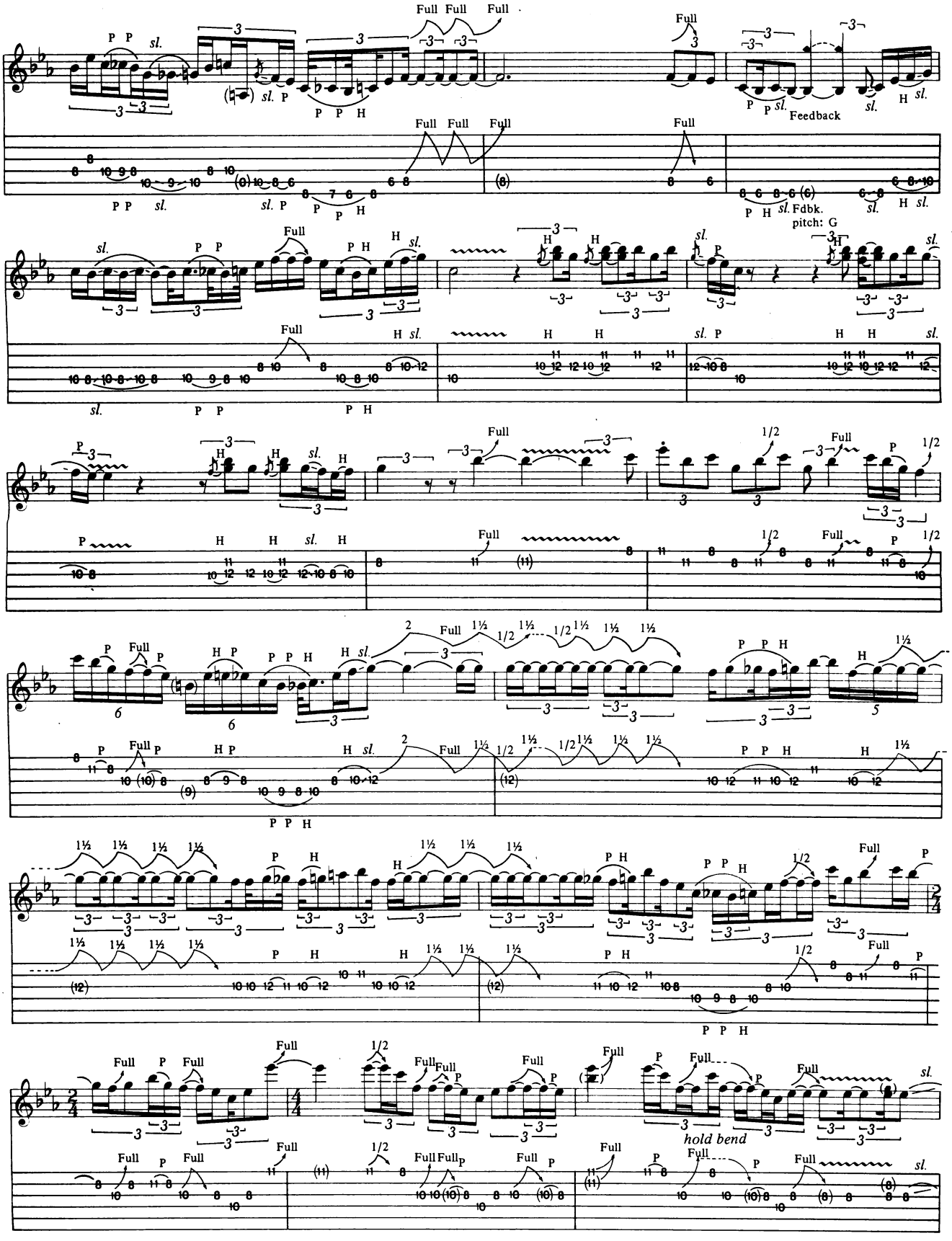

Full 1/2 1/2 P H Full Full Full P 1/2
Full 1/2 1/2 P H Full Full Full P 1/2

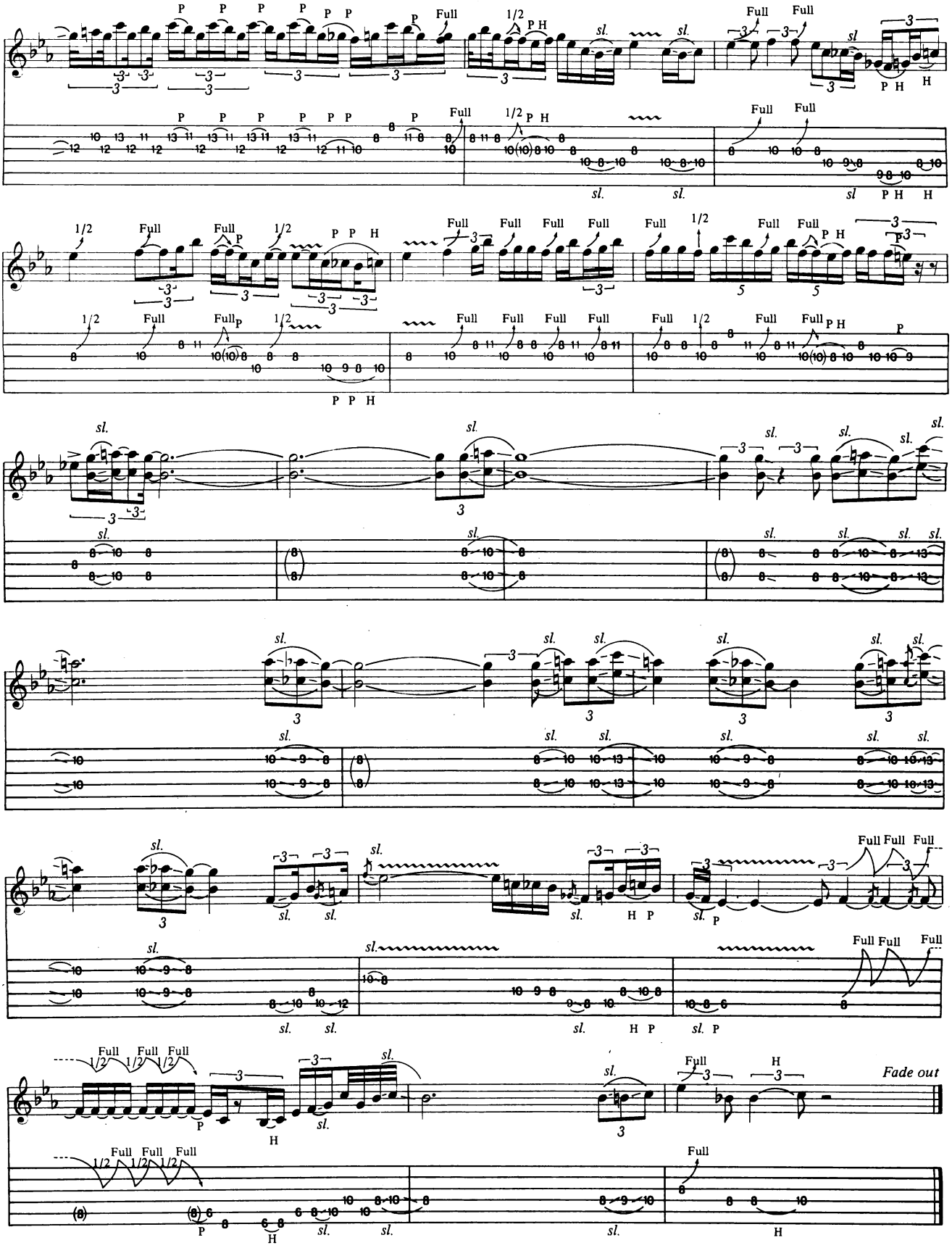

sl. sl. sl. sl. sl. P P P H
sl. sl. sl. sl. sl. sl. P P P H


sl. sl. sl. sl. P P H H sl. 1/2 P P
sl. sl. H P sl. P P H H sl. 1/2 P P


sl. sl. P P sl. Full Full P P H 1/2 Full P P P H
sl. sl. P P sl. Full Full P 1/2 Full P H P P P H


Full
sl.
H
P
1/2
Let ring
trem. bar


Feedback
Fdbk.
pitch: G
hold bend


Fade out

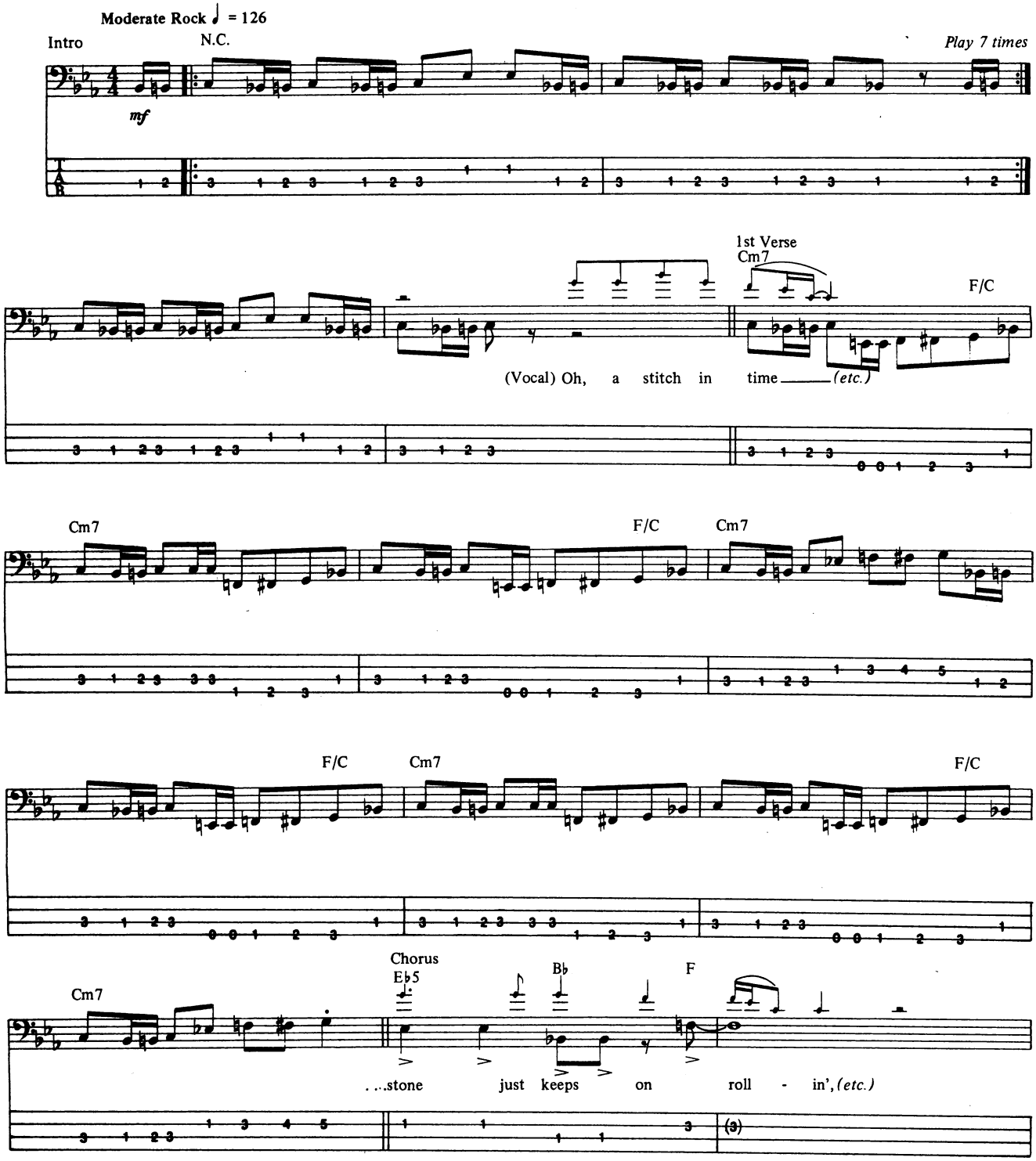
BASS LINE FOR

TOO ROLLING STONED

As Recorded by Robin Trower

(From the album *BRIDGE OF SIGHS/Chrysalis Records*)

Words and Music
by Robin Trower



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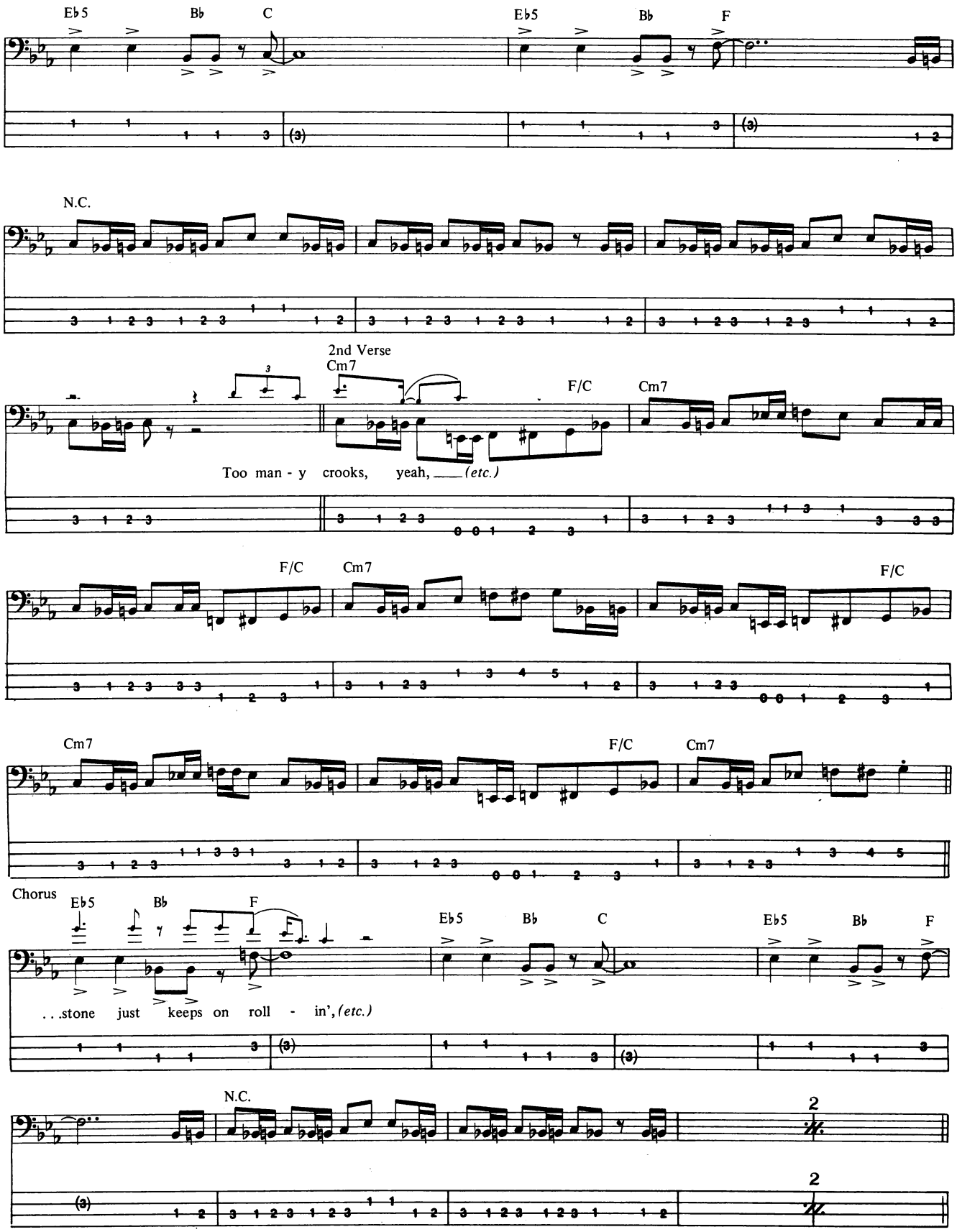
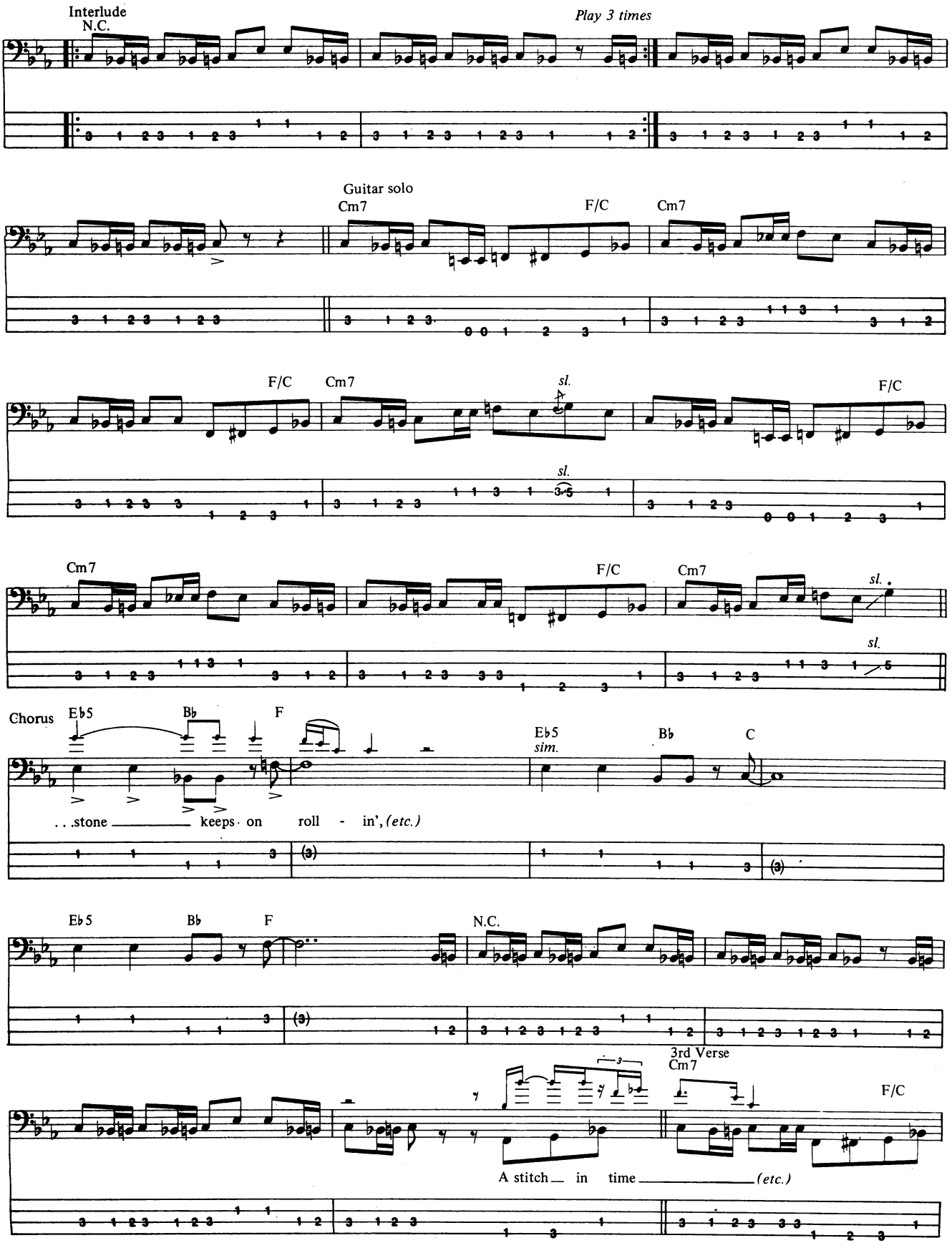
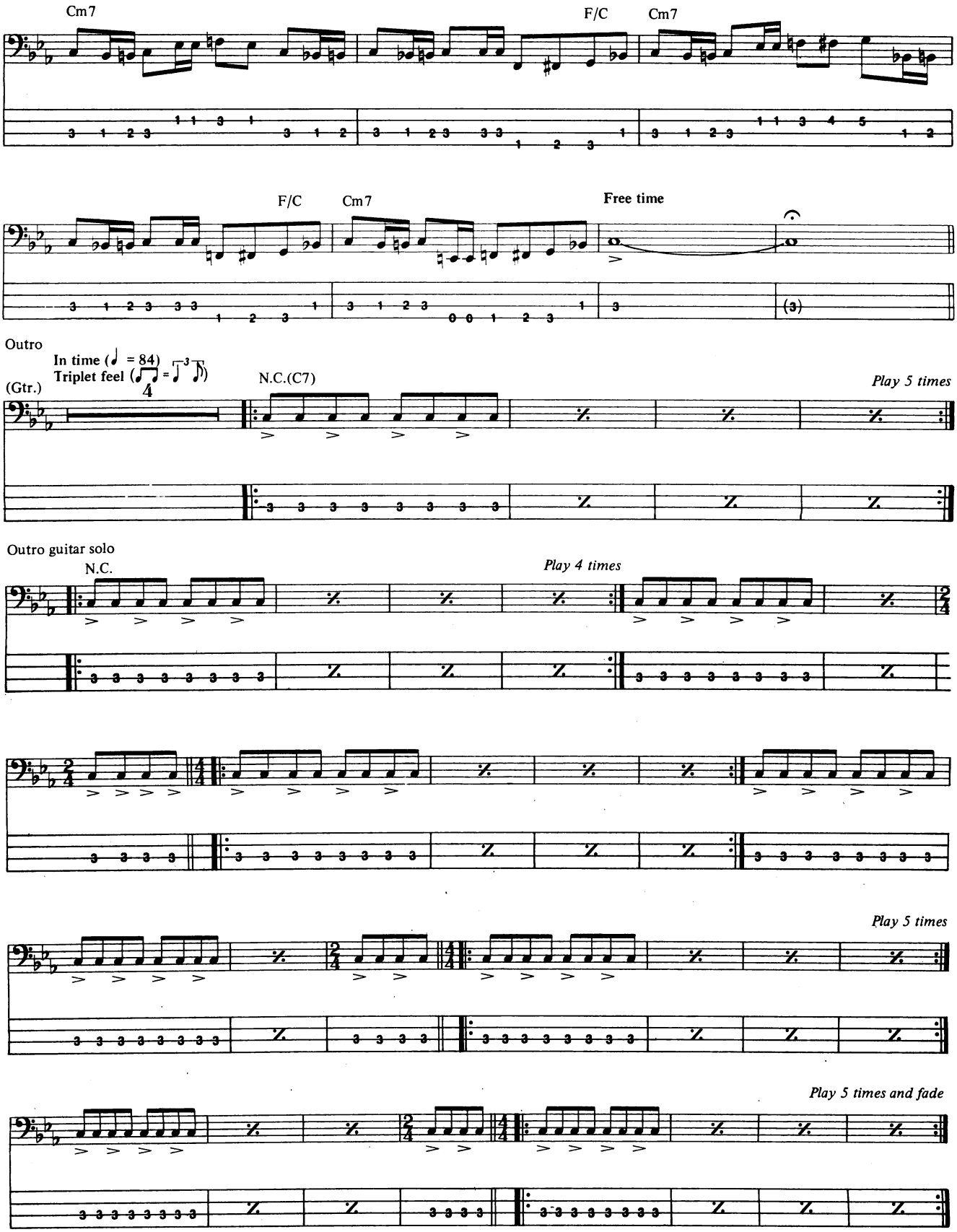

Eb5
Bb
C
Eb5
Bb
F
N.C.
2nd Verse
Cm7
F/C
Cm7
Too man - y crooks, yeah, ___ (etc.)
F/C
Cm7
F/C
Cm7
F/C
Cm7
Chorus
Eb5
Bb
F
Eb5
Bb
C
Eb5
Bb
F
. . .stone just keeps on roll - in', (etc.)
N.C.


Interlude
N.C.
Play 3 times
Guitar solo
Cm7
F/C
Cm7
F/C
Cm7
sl.
F/C
sl.
Cm7
F/C
Cm7
sl.
sl.
Chorus
E♭5
B♭
F
E♭5
sim.
B♭
C
. . .stone keeps on roll - in', (etc.)
E♭5
B♭
F
N.C.
3rd Verse
Cm7
F/C
A stitch in time (etc.)


Cm7
F/C
Cm7
F/C
Cm7
Free time
Outro
In time (♩ = 84)
Triplet feel (♫ = ♩³♪)
(Gtr.)
N.C.(C7)
Play 5 times
Outro guitar solo
N.C.
Play 4 times
Play 5 times
Play 5 times and fade

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ROBIN TROWER

It would be simple to dismiss Robin Trower as a Hendrix copyist—simple, convenient, but inaccurate. And unfair. At a superficial first glance, the music can foster the impression of a strong Jimi Hendrix influence, but closer examination reveals much more.

By Wolf Marshall

Robin Trower first came to prominence in 1967 as the guitarist for Procol Harum. The success of their hit single, "Whiter Shade of Pale," on which Ray Rowyer was guitarist, spawned the demand for their first album and Trower joined the band for that endeavor and three more consecutive Lps, including their second hit single, "Homburg." In his four year tenure with Procol Harum, Trower and the band received critical acclaim and a fair amount of commercial success in album sales and tours. One of the unique aspects of Procol Harum was the presence of a non-performing, permanent band member, lofty lyricist, Keith Reid. With Reid's assistance, Trower wrote his first composition, "Song for a Dreamer" (from *Broken Barricades*, 1971), inspired by the death of Jimi Hendrix. The Lp contained two other Trower tunes, "Memorial Drive" and "Poor Mohammed." Confident with his newly discovered medium of compositional creativity, Trower left the Harum in July of 1971 to form Jude, enlisting bassist/vocalist Jim Dewar and drummer Clive Bunker. The group disbanded after a short-lived existence and the Robin Trower Band, with Dewar still aboard and session man Reg Isadore on drums, brought forth an excellent first effort, *Twice Removed from Yesterday*, in June of '73. Matthew Fisher, organist and producer of Procol Harum, was at the helm as producer for Trower's long-awaited trio and Dewar proved to be an assertive and creative writing companion for Robin as they brought forth their second and most successful effort, *Bridge of Sighs* (Chrysalis 1974).

Previously overshadowed by the keyboard-oriented sound of Procol Harum and the exposure that guitar-based bands afforded Clapton, Beck, Page, et al, Trower now faced the difficulty of establishing his own identity as a solo artist/composer apart from the obvious, often overt Hendrix-inspired traits that brought such rapid acceptance to his works. Although Trower openly admits to pursuing the direction of Hendrix, absorbing the language that he felt Jimi rewrote, Trower may have been unjustly criticized because he was one of the first guitarists to build his style on an identifiable pre-existing sound. Perhaps this period (early '70s) still espoused the tradition of being extremely original as the only artistic virtue of merit. But, if Robin Trower came out today, would he be so severely criticized? Consider Stevie Ray Vaughan and Eric Johnson, who borrow liberally from Hendrix's sound and repertoire. And certainly Tony Mac Alpine, Vinnie Moore and Paul Gilbert are not merely dismissed as Yngwie copyists. We similarly confuse imitation with emulation by denigrating Van Halen's soloing because he borrows Clapton's licks or Yngwie because he conveys vague impressions of Uli Roth and Blackmore.

Robin Trower had his own distinctive solo voice and technique throughout the mid to late '60s and early '70s. His guitar style was already developed with a strong melodic sense and a soulful finger vibrato, to which he successfully adapted some of Jimi's most significant guitar traits. Where Van Halen's "borrowing" from Clapton may not be as apparent because he added so much excess, Trower did the opposite by stripping away the excessive components of Jimi's style, and placing the pure essence into a more song structured format of elegant passages, sultry moods and tasteful soloing with strong grooves and enthusiastic performances. As opposed to Hendrix, he seldom used a whammy bar, preferring the interaction of string and finger to provide the delightfully rich vibrato heard throughout the *Bridge of Sighs* Lp. You will notice also the absence of any psychedelic sound effects, feedback, sirens or noise (as in Gary Moore's "End of the World," where Moore paraphrases Hendrix by using these signature devices). Last but not least, let the record show that it was Martin Barre, guitarist for Jethro Tull, not Hendrix, who introduced Robin to the wide world of the Stratocaster. And unlike Clapton, Beck and others, who switched from the Les Paul/SG humbucker sound, for the Hendrix-ish timbres of the Strat, Trower found his sound in the middle pick-up as opposed to the more common first, third or combination modes.

Of course, the similarities between Trower and Hendrix must be mentioned too. An interesting facet of both their careers is that each was unable to achieve recognition in their own country

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without first becoming successful on the opposite side of the Atlantic. While Trower toured America heavily and was well-received stateside, England was slower to warm up to its native son. Jimi, on the other hand, found his recognition in England before America was aware of the talent she had fostered. Musically, their common roots in blues and their involvement in the British blues/rock movement, using a power trio format to create instrumental impressions of mood and spaciousness (as well as spaciness), fused with funk and an aggressive attack, is sufficient grounds for some serious comparison. The funk chording (a la "Crosstown Traffic") and syncopated figures of "Day of the Eagle" evoke a strong impression of Hendrix. Unlike Clapton, Beck or Page, Trower exploits chording much in the way that Jimi did, with intricate rhythm embellishments, implied counterlines and a variety of textures. The outro forms a spacey, half-time segue to "Bridge of Sighs." This slow, hypnotic mood sets up the tempo and feel for this modern blues piece, an electric update of the Delta blues. The verse and intro incorporate droning trills and ad-lib fills in an eerie Em tonality. "In This Place" blends acoustic guitar orchestration with wah wah background chords and sparse, soulful phrases with a clean Strat tone. The guitar sound in the solo is processed with a combination of wah and echo effects. The riff-based tune, a staple of modern hard rock, is exemplified by "The Fool and Me." The verse is a groove which utilizes R&B-inspired double stops and rhythm fills blended with blues soloing. The strong riff heard first played on the guitar in the intro becomes a counter line to the vocal melody in the chorus, demonstrating the compact versatility and flexibility of a well-constructed riff. Side two opens with the Lp's most familiar and compelling cut, "Too Rolling Stoned." Here Trower harnesses the ability of the guitar to funtion as a harmonic, melodic and rhythmic instrument simultaneously, by overdubbing three distinct guitar parts, each independent and yet part of an integral weave of guitarwork: a funky muted guitar lick; *percussive* wah wah chording; and a simple *melodic* unifing riff. The outro, by contrast, is again a shift to a half-time feel, in this instance a slow 12/8 shuffle. One of Trower's finest solo moments, the guitar playing has a live feel, spontaneous, jammed, building to many climaxes, and characterized by eccentric blues bending with unusual hints of chromaticism. In "About to Begin" Trower shows his compositional flair by delivering an effective altered minor blues. One of the traits shared by all great rock songwriters is the ability to expand and expound upon the blues form by personalizing and manipulating the extremely pliable structure. Like Hendrix, Page and Van Halen, Trower urbanizes older traditional blues elements, transforming them into modern vehicles for improvisation and experimentation. The straightahead rocker, "Lady Love," finds Trower using Univibes on the solo guitar and looks forward towards the '70's rock sound, a precursor to Aerosmith or ZZ Top. Once again, the phasing sound of the Univibes is featured on the closing track, "A Little Bit of Sympathy." The intro and verse, with its strong repeating figure, is funk-influenced and exploits a variety of chordal approaches, from upper partial voicings and triadic formations to open strings and non-pitched, muted scratching.

Like few albums of its era, *Bridge of Sighs* successfully stands the test of time. It is a very cohesive and integrated work. Throughout its many music and tempo changes, a mood is developed and maintained *which* showcases Trower's distinct and admirable composing, arranging and performing skills.

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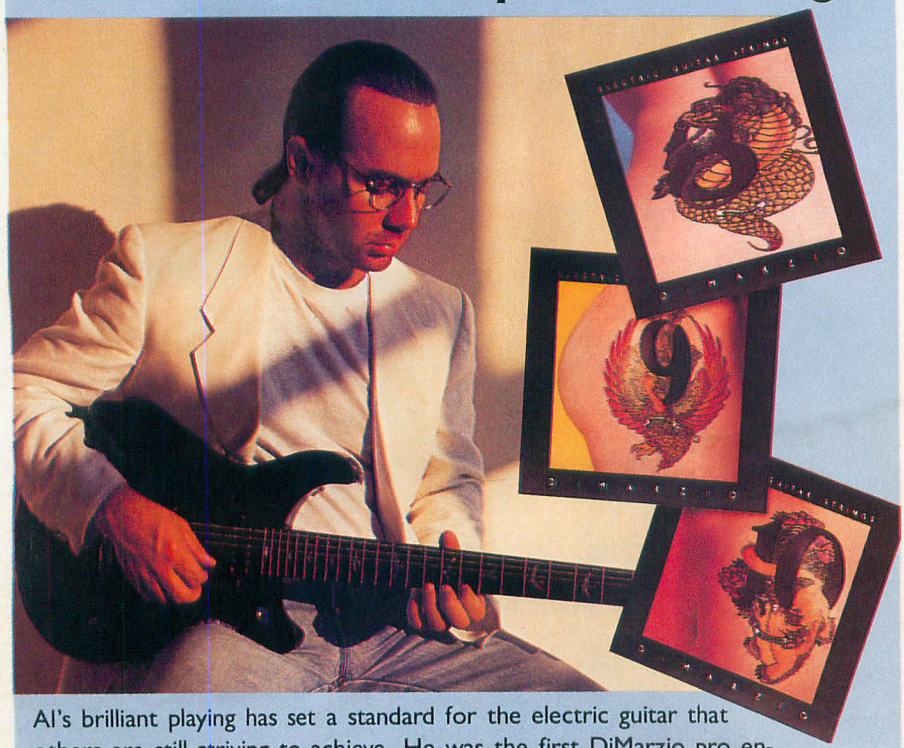

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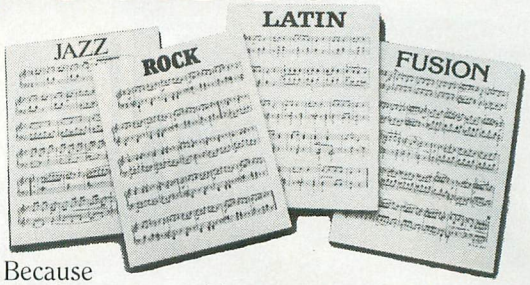

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NO EXCUSES

Interview by John Stix

Back for the Attack is the title of Dokken's fourth album, but it is also the musical stance that Dokken guitarist George Lynch has taken with his new material. Throughout Dokken's first three records Lynch has established himself as the king of the post Van Halen L.A. guitar sound (although he now lives in the decidedly unrock atmosphere of Arizona), all the while feeling stifled by the room he was given, often referring to his solos as abridged editions. On *Back for the Attack* all that has changed. His playing, as sleek, fast and agile as a panther, roars out from every tune like a wild animal protecting its turf. He even demands and gets an instrumental to call his own. This is the new, more confident George Lynch, who set out to make a guitar statement without excuses. He's done what he set out to do.

Continued on Page 66

GEORGE LYNCH OF DOKKEN
Bill Kanerva

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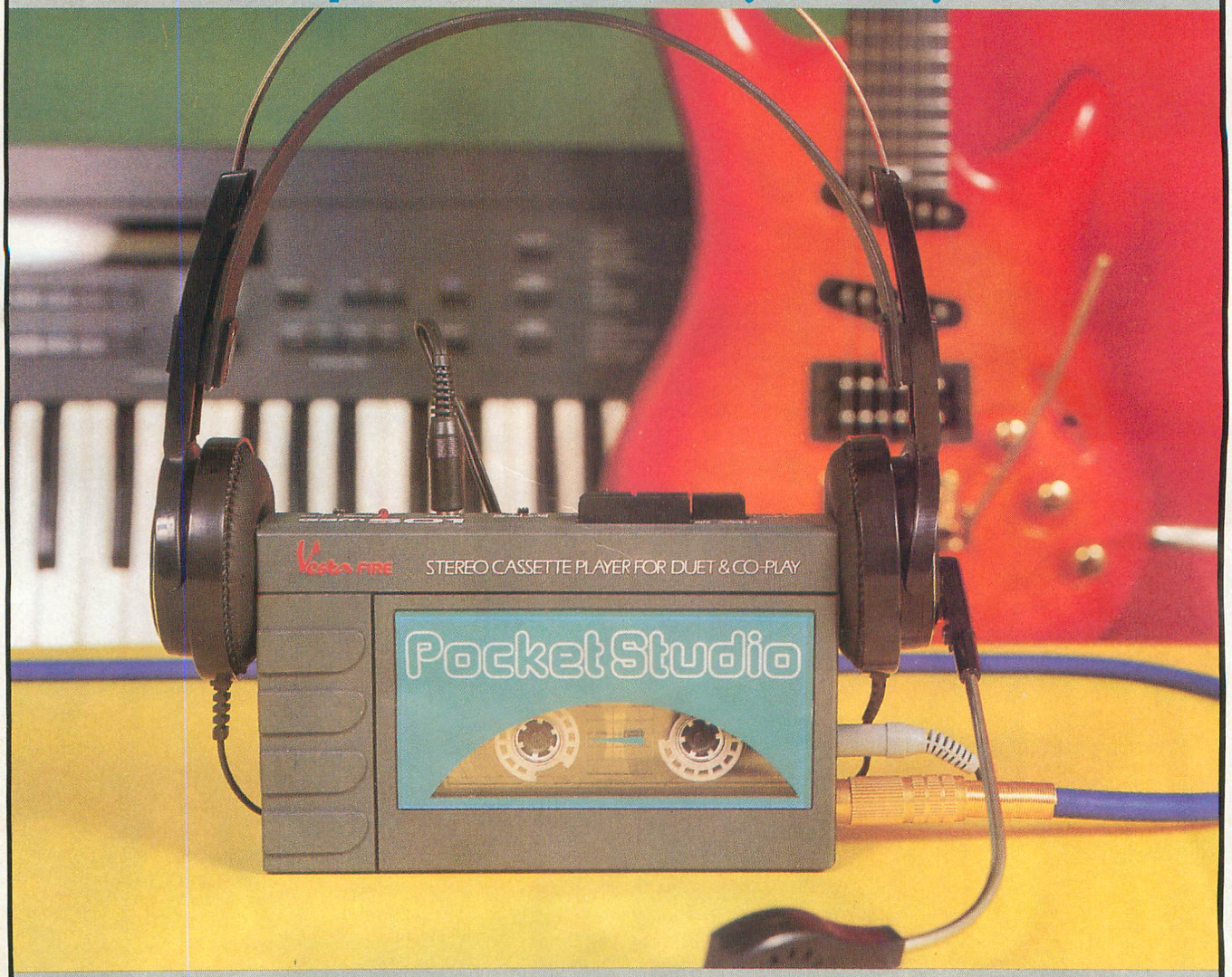

Vocalist Mark Slaughter of the VINNIE VINCENT INVASION

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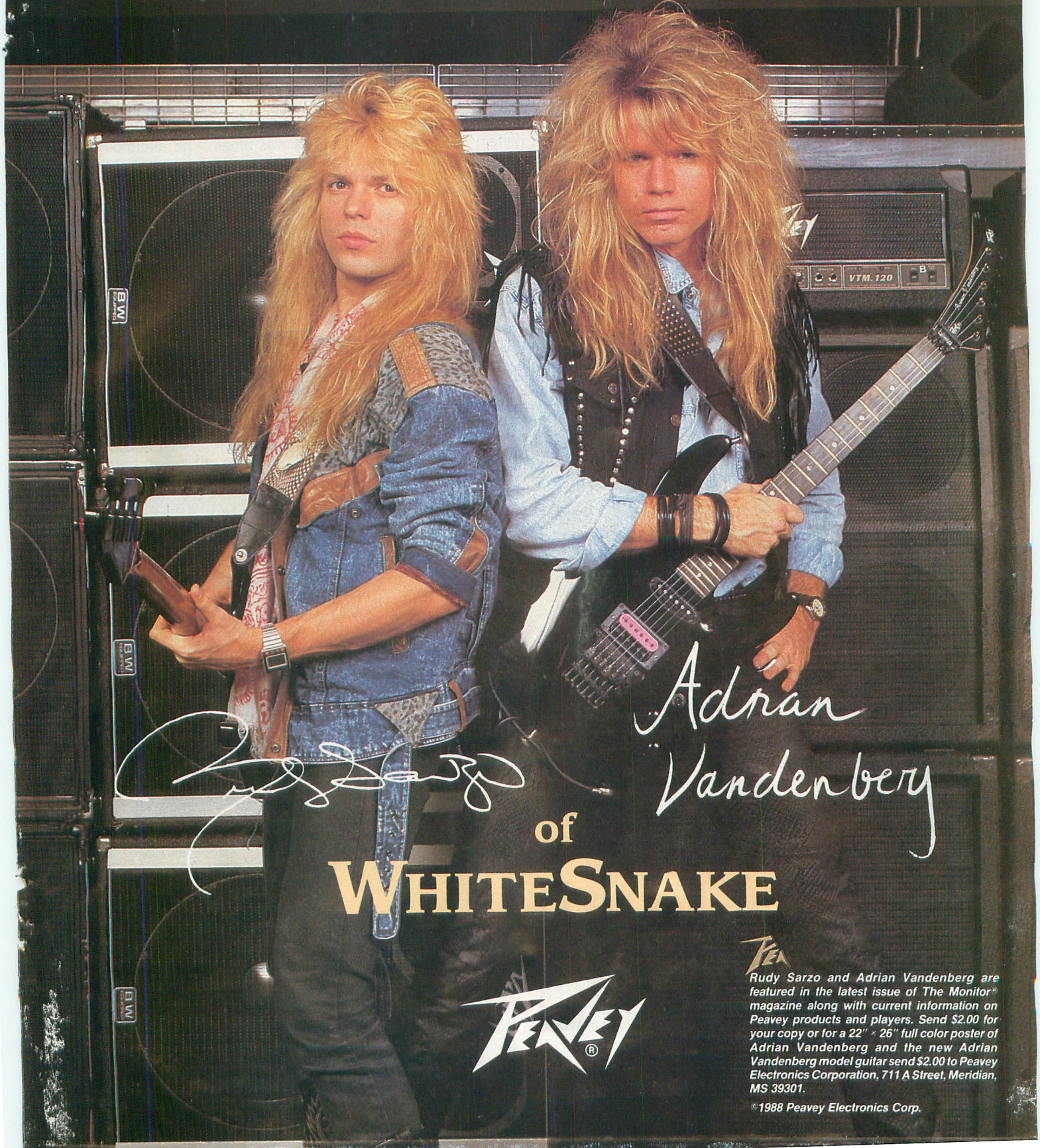

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GEORGE LYNCH

Continued from Page 54

This album features the best sound you've had on record and a confidence that you haven't shown before.

Yes, and what really surprised me is that I went into this album less prepared than for any other record. In retrospect, that's probably the reason I played more like I really play, because I didn't overthink or over-prepare. I relaxed, went in there and did it. Most of the stuff was done early in the morning and I went in with an 'I don't care' kind of attitude. I cared, but I thought, I'll just do what comes naturally and do it to the best of my ability. That's when you're in the best frame of mind to be receptive to outside stimuli and you're not oppressed by all these other thoughts that cloud up your head and make you nervous. Then you start second guessing everything, and when something goes wrong it snowballs. When you play in the studio a good attitude is even more important.

How did you get so much playing room on this album?

I feel an obligation to play, for one thing. I listen back to our records and think there's not enough there to satisfy any guitar player, listeningwise or playingwise. Before I was so preoccupied with songs. To me the priority is still the songs. We had two years to work it out. We finally got the songs finished and I had the time to add the rest of it without taking away from the songs. They were finished and I thought, all I've got to do is concentrate on the solos and spicing it up. I almost never came up with a premeditated solo.

Would you have been allowed to play so much in the past?

There is no such thing as allowing or not being allowed to. I would have if I thought it was necessary and if I thought it would help the song. At that point in the band's career I wasn't out for myself. We had something to say as a band and we wanted to get certain songs across and a certain thing across about the band.

Has the priority changed?

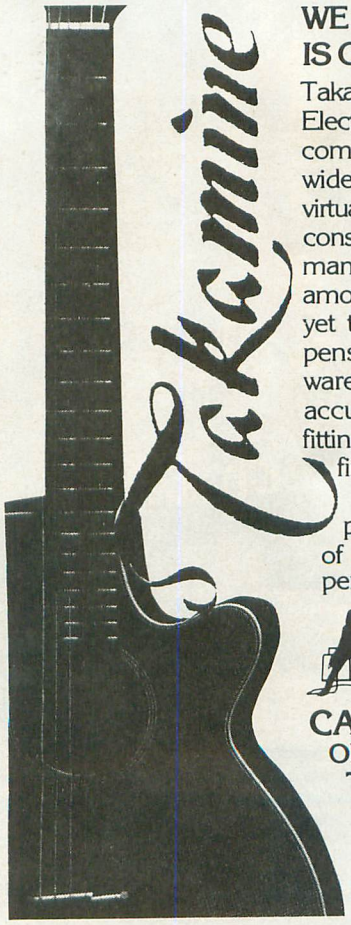
I feel that people expect me to play more. And personally, I want to hear an album that is going to satisfy me two years down the road. I'll want to be able to listen to it and say, yeah I did some interesting stuff on that for once in my life, without just playing what was safe or required.

What came off best for you?

"Lost Behind the Wall" presents a song the way we would want to play it and represented the way we see ourselves. It has elements of an AC/DC kind of simplicity, that three chord mentality from the gut. It's a song written about being caught behind the Iron Curtain. We've been to East Germany three times and one time we were scared to death. There were all these anti-American rallies going on. To get to the gig we had to drive our equipment truck right through a demonstration. We said we were Canadians. We didn't know if we were going to get out of there. We feel that song from the heart a little bit more. I like "Heaven Sent" as a solo in context of a song, and obviously my solo piece, "Mr. Scary." I always wanted to do something like that. When we went into the studio it wasn't really premeditated. It was more of an afterthought. I had no idea what I was going to do. It was basically a riff that I had been kicking around at soundchecks. It was never up there to be turned into a song. I had no idea what I was going to put over it or how I was going to make it interesting. It was a shot in the dark. I went for inspiration.

Was any of that a byproduct of sitting in with Tony MacAlpine?

Oh yes. For me, playing on MacAlpine's record was something I had to do to prove to myself that I could do it. It was a challenge. Of all the contemporary players he is my favorite because he has a lot of feeling in his playing besides all the sweep picking and arpeggios. He has more of his own personal-



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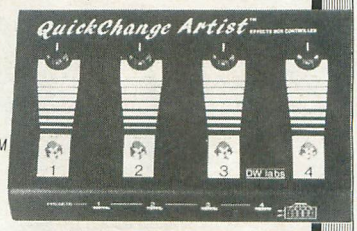

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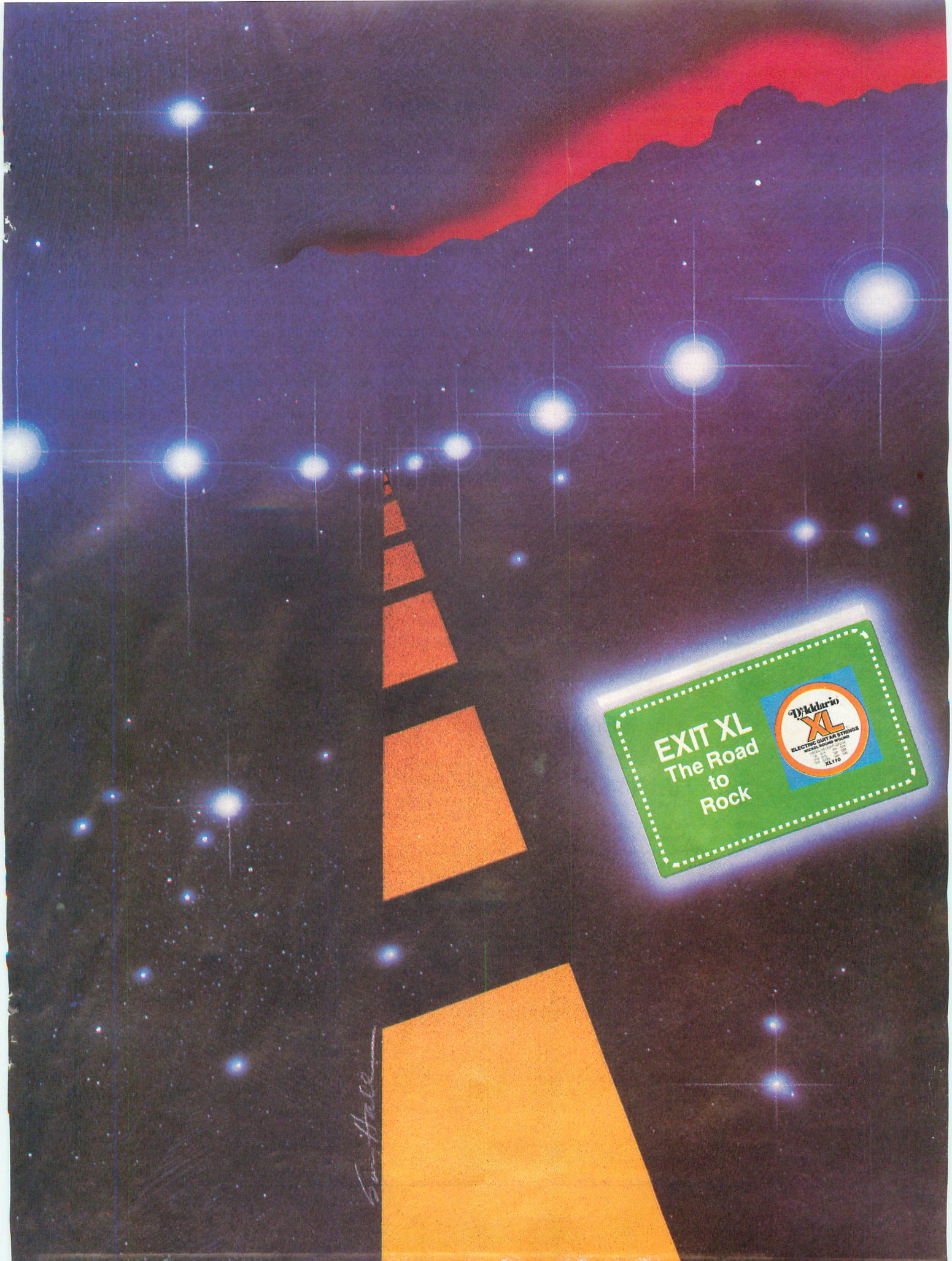
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ity. For me to go up against him and come off in comparison in any kind of good light at all means I succeeded in what I wanted to do. It wasn't really a competitive thing, but that is always there between guitar players and it's healthy.

Who else has shamed you into practicing more?

There are dozens of players. For starters, Vai when I heard the PIL record. When he started talking about Joe Satriani I thought I better listen to this guy and it's Vai times two. Paul Gilbert would encourage or discourage anybody. Now he's got that new guy (Bruce Bouillet) and they can do it together. To me, playing like this represents the state of the art in guitar and I learn from it. I use it as a tool and gauge my own playing from that. I practice to it. The same with Yngwie's stuff. Yngwie records are kind of all the same to me, but I listen to them and get better at my scales and make my picking more consistent.

Is developing a style something anyone can do?

I don't know. I try not to think about it too much. If I do, I find I second guess myself and try to analyze it. Then I start to lose originality. I don't know if you can make a conscious attempt to be original. I think originality comes from within. Some people are more disposed to playing originally than others. I don't know what it takes. Just avoiding the cliches is one thing.

Don't you have to learn them first?

Learn them but don't learn too well. I make a decidedly half-hearted attempt to learn things, but don't learn them too well. I just pick up on the essence of it but don't get it exactly. Then I take it somewhere else. What I think with someone else's solo is how would I improve upon it? What don't I like about it? How can I take that note and make it more melodic or more extreme, thereby injecting a little bit of my own personality into it. That stretches you. I don't improve on the Paul Gilbert stuff I just take it in another direction. I am not as technical as Paul Gilbert. I'd love to be. It gives me somewhere to aim. It's encouraging. I think when you become a player, songwriter or performer, and you reach a plateau that's sad, because then you have nowhere to go but down.

Do you feel you could have the chops of a Paul Gilbert if you practiced and worked at it?

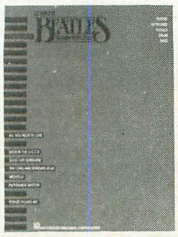
I want to. I would like to be as quick and clean as that and keep what I have. I don't know if I could do that and keep what I have, but at least it gives me something to shoot for. I've had that goal in the past and as long as I see the progression album after album I'm happy.

Does living in Arizona change you in any way? It certainly takes you out of the L.A. scene.

I'd rather disappear. You lose all the trappings of the rock star thing. There aren't a lot of people. It's quiet. I can think more clearly and from a more detached viewpoint. You don't have those influences that make a lot of players real similar. It feels like it did when I was younger, sitting in my house practicing. It meant a lot to me. I was striving to get better. I think every player gets to a point in his career when he tries to go back full circle. That's where you're the most comfortable and play your best and I think maybe that showed a little bit on this record, because I wasn't in Hollywood. I wasn't dealing with the partying and going to the Rainbow and spiking my hair up on top of my head and wearing leather pants.

Speaking of roots, can you elaborate on what the blues meant to you?

That stuff makes me feel good. I like listening to old bluesmen like Buddy Guy. For me the first ZZ Top album is a classic. When I was younger I used to play our version of their "Brown Sugar" in a copy band. We actually won a battle of the bands trophy with that song. For me the ultimate player would be some guy who combines the blues of Albert King with the modern sounds of a Paul Gilbert. I like Joe Satriani a lot. To me he sounds a lot like Gibbons when



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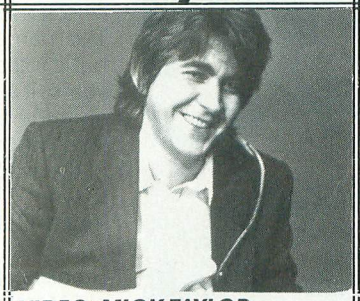

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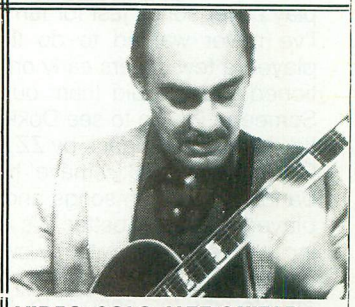

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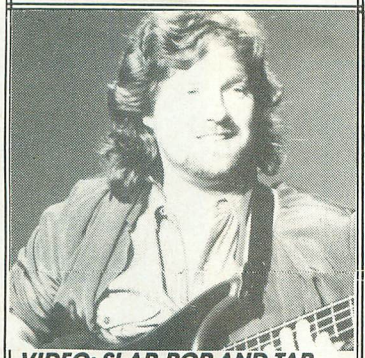

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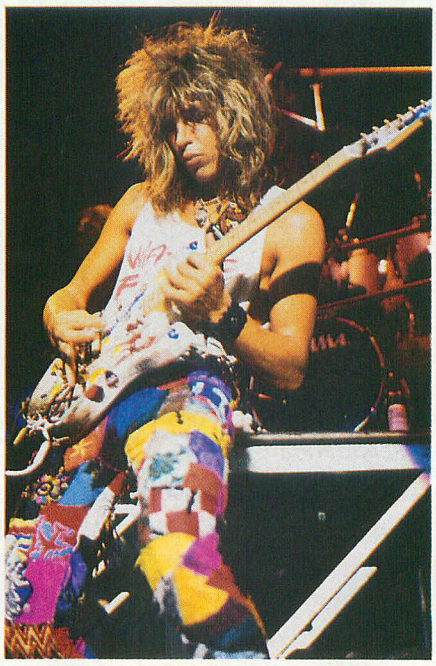
he wants to. He can pull all kinds of stuff out of his hat.

Have you ever wanted to go out and play cover songs just for fun?

I've never wanted to do that. I have played a few covers early on like I mentioned, but we did them our own way. Someday I'd like to see Dokken do that. I'd do "Brown Sugar," by ZZ Top or "Sin City," by AC/DC. I have heard other bands do Dokken songs and they have played the solos better. It's embarrassing. I'm real loose with my own interpretation of my solos live. It's not there for an eternity for people to evaluate. It goes out into space and it's gone. I've read Steve Vai talking about that subject. He is a wild man on stage and does all the theatrics. But he puts it in perspective. You can't deny that his recorded stuff is incredible. But he puts all his effort *into getting it right* on record. Then when he goes out live it's a whole different world. He doesn't necessarily feel that you have to go out there and play the record.

How easy is it to get the right sound?

It takes a lot of homework and then you have to do a lot of experimenting and then you have to rehearse a lot. You finally dial in something and you go on the road and it goes away. Trying to get a consistent sound is so hard. Even in the studio every day was different.



Mark Weiss

That's why every solo sounds different and was played differently. I'd set up the exact same sound from the day before and it would sound completely different the next day. I'd sit there with the producer and the engineer saying who knows? Maybe it's harmonic convergence or humidity. I think a lot of it is a mental game.

Would you attribute your sound on this record to the Marshalls you borrowed?

A lot to that and to my old tiger guitar. The name changes on the headstock but it's the same guitar I've had for ten years. It's the endorsamatic. The body is an original old Charvel. I got it at Mitey Mite, where it was sitting in a box back in the woodworking room. It was an old Wayne Charvel body with a Duncan Pearly Gates pickup and a stock bridge. This year I went back to the original *Breaking the Chains* idea and used an old Marshall that I borrowed from Aspen Pitman, the president of Groove Tubes. He has an unbelievable collection of old Marshalls, some Parks, some old Orange Matt amps. His particular babies are a purple Marshall and an orange one that sound amazing and I try to borrow from him as much as I can. Someday, hopefully, he'll leave them to me in his will.

You're notorious for loving amps and not being able to buy them.

I don't have any good sounding amps. I borrow everything I own and keep it for as long as possible. I borrowed these guitars from a friend of mine and I had them for two years and I used them on two albums before he finally got them back. I borrow a lot of equipment because I find people have this stuff that is

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just amazing but there is no way they are going to part with it. So I use it on the records and make due the best I can live. I primarily play E.S.P. guitars. The ones I like the most are the bottom of the line models. They sound amazing after I tweak them. I use GHS strings and change them every day. In the studio I like them a little dirtier. Live I like to have them fresh. The bridge is stock. I only have one guitar with a Floyd Rose on it and I have one guitar with the new Ibanez bridge. That's real nice. The problem I have with the Floyd bridge is that I can't play rhythm. I bear down too hard on the bridge. I need a locking system where I can disengage the lock and get a floating bridge for lead. Ibanez came up with this idea that has a metal plate with set screws in it that covers the bridge so you can rest your palm on a floating bridge. You have the advantage of having a floating bridge and being able to put your hand on it. It works great. Besides the one Floyd and the one Ibanez, everything else is a stock bridge. They go out of tune and everything. I graphite the nut, make sure the tuning keys are in line and do a few tricks with the springs and it still goes out of tune. It's still worth it to me.

I see you're using a guitar with the Sustainac transducer in the neck.

B.C. Rich gave it to me right before I went out on tour. It looks real nice and it's got a real nice neck. The Sustainiac people are going to try to develop their foot pedal works into the body of the guitar. It's going to weigh about 60s lbs. I used the Sustainiac on the album. It's great. I used it on little bits on a lot of solos. The Sustainiac as it was gave you an extra cord and moving around a lot would pull it out. If you're going to stand there in a controlled situation it's fine. The Sustainiac sounds like a herd of elephants running through the studio. It's wild. The producer was crazy about that. For every solo he'd say, "step on the Sustainiac."

Are you still using the Ibanez Tube Screamer?

Yeah. It's weird, the old MXR Distortion Pluses Randy (Rhoads) used to use were better than the newer ones. There were maybe 14 different changes that they made in the years they existed and they all sound different. It's like night and day. I went to Ibanez recently and they had an old one and gave it to me because I had my all pedals stolen in Phoenix. I use the SPX 90 and a Roland 3000 in the moniter sound without putting them in line with my amps. That way I still get the delay effect and what people are hearing out front I can hear on stage in varying amounts. I can change the balance on one and it doesn't affect my gain structure. The house setup is a Lexicon 224X reverb and an AMS digital delay. I've got two PCM 41's that I use to split up my heads in stereo with a little delay and a little bit of modulation.

How do you feel about the first single from the album,"Burning Like a Flame?"

It's a little out of character. At the end I did a thing that was fast and typical. In the middle solo I didn't know what to put there. There's kind of Townshend-like chords underneath and I went to single coil to try something different. I'm a big fan of Trower and Hendrix. I thought I'd get that kind of tone for something real fluid and stay on one string. But I missed the mark.

I felt the single sounded like a 'single,' as opposed to the rest of the album.

It's a world of compromises. When I was growing up I thought you do what's right, you do what you have to do and you don't compromise. One thing I've learned through touring and playing the last several years is that it's a world of compromise and that's the facts of life.

Is that a bad thing?

I was brought up in a different way. I think it is. In the long view I'm seeing how I'm going to get to where I want to be. You play by their rules in their game until you have enough clout and power to do what you want to do. And then they have to play by your rules.

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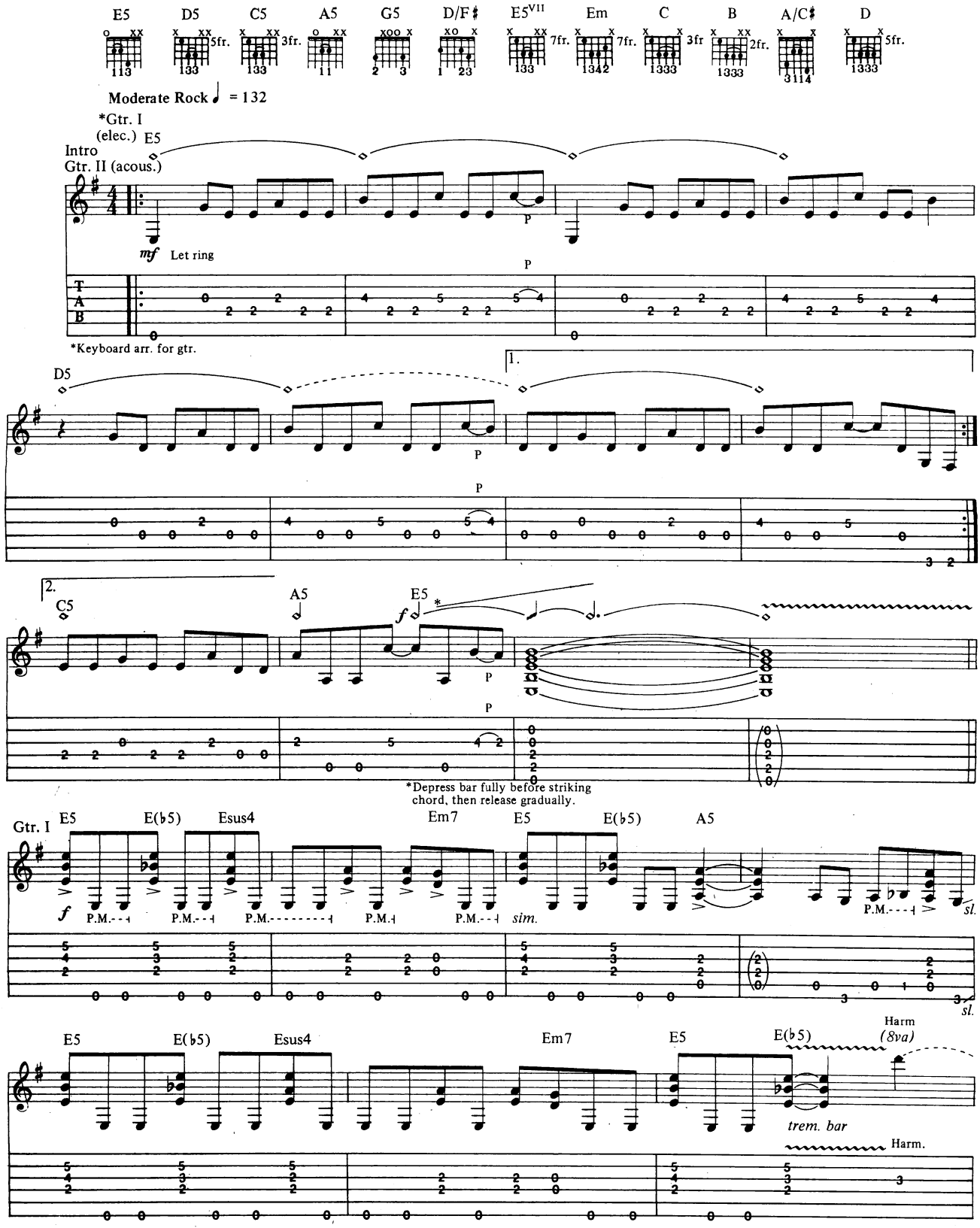
Tablature Explanation page 26

UNCHAIN THE NIGHT

As Recorded by Dokken
(From the album UNDER LOCK AND KEY/Elektra Records)

Words and Music by
Don Dokken, George Lynch,
Jeff Pilson and Mick Brown



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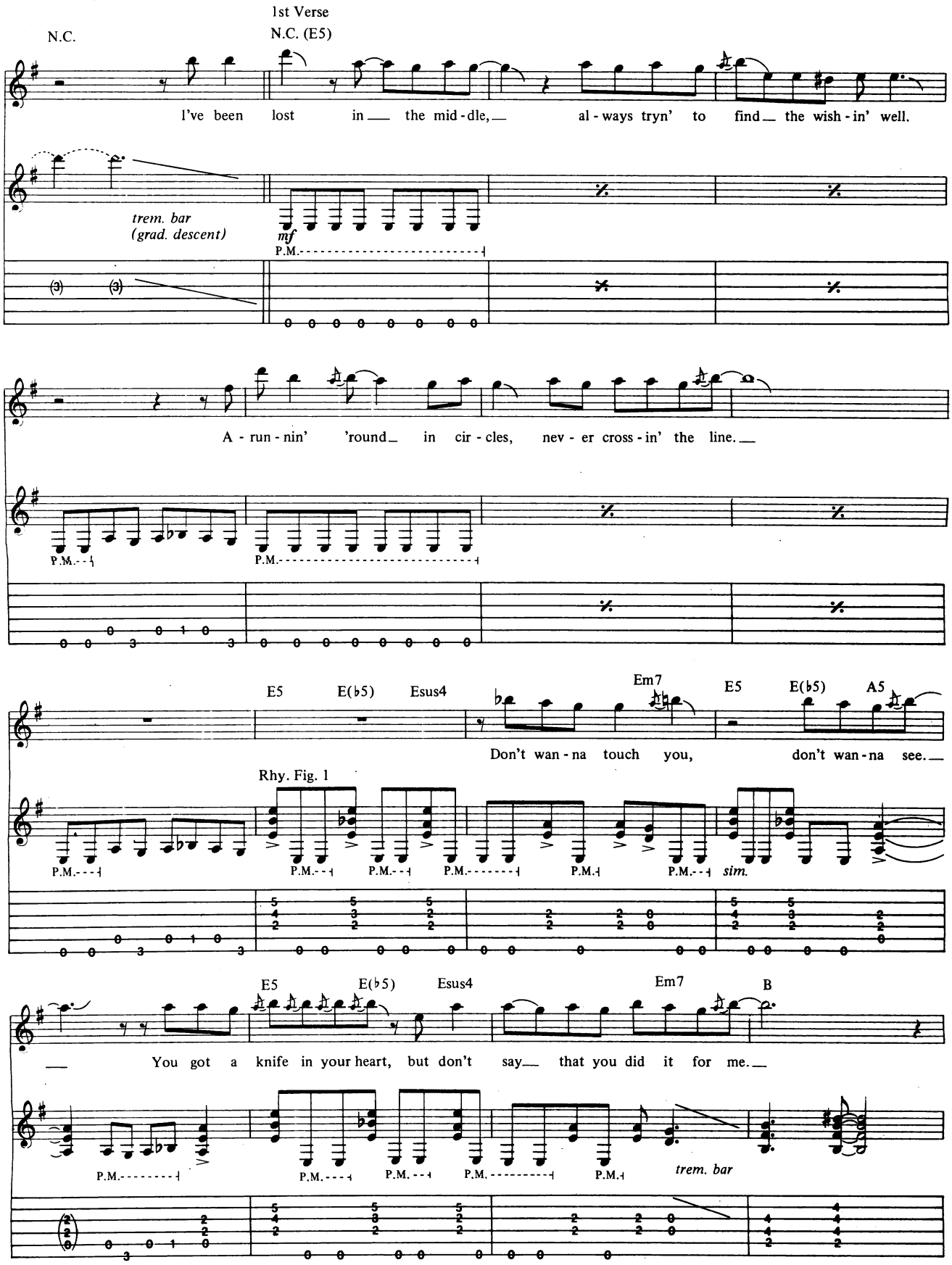
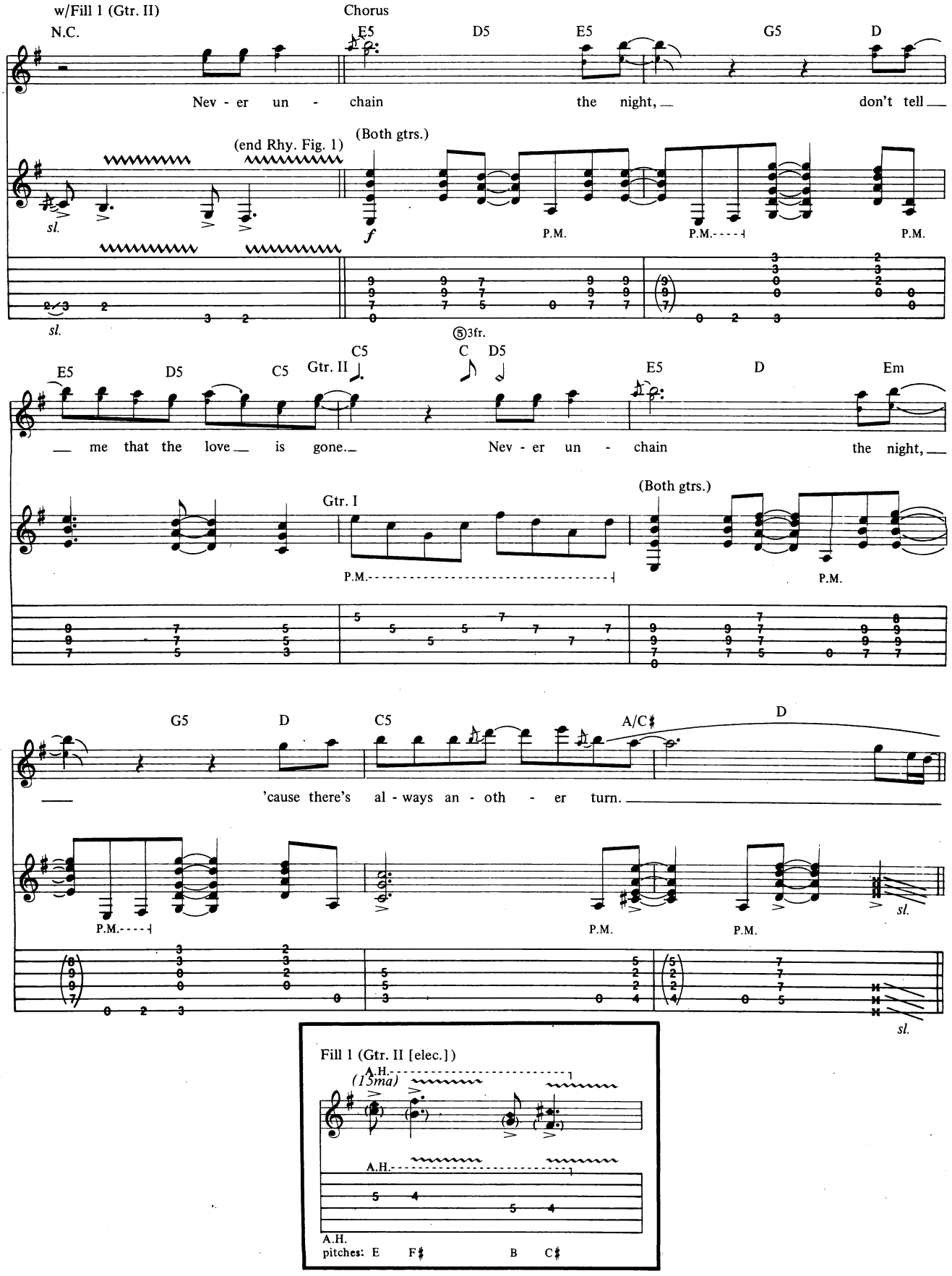
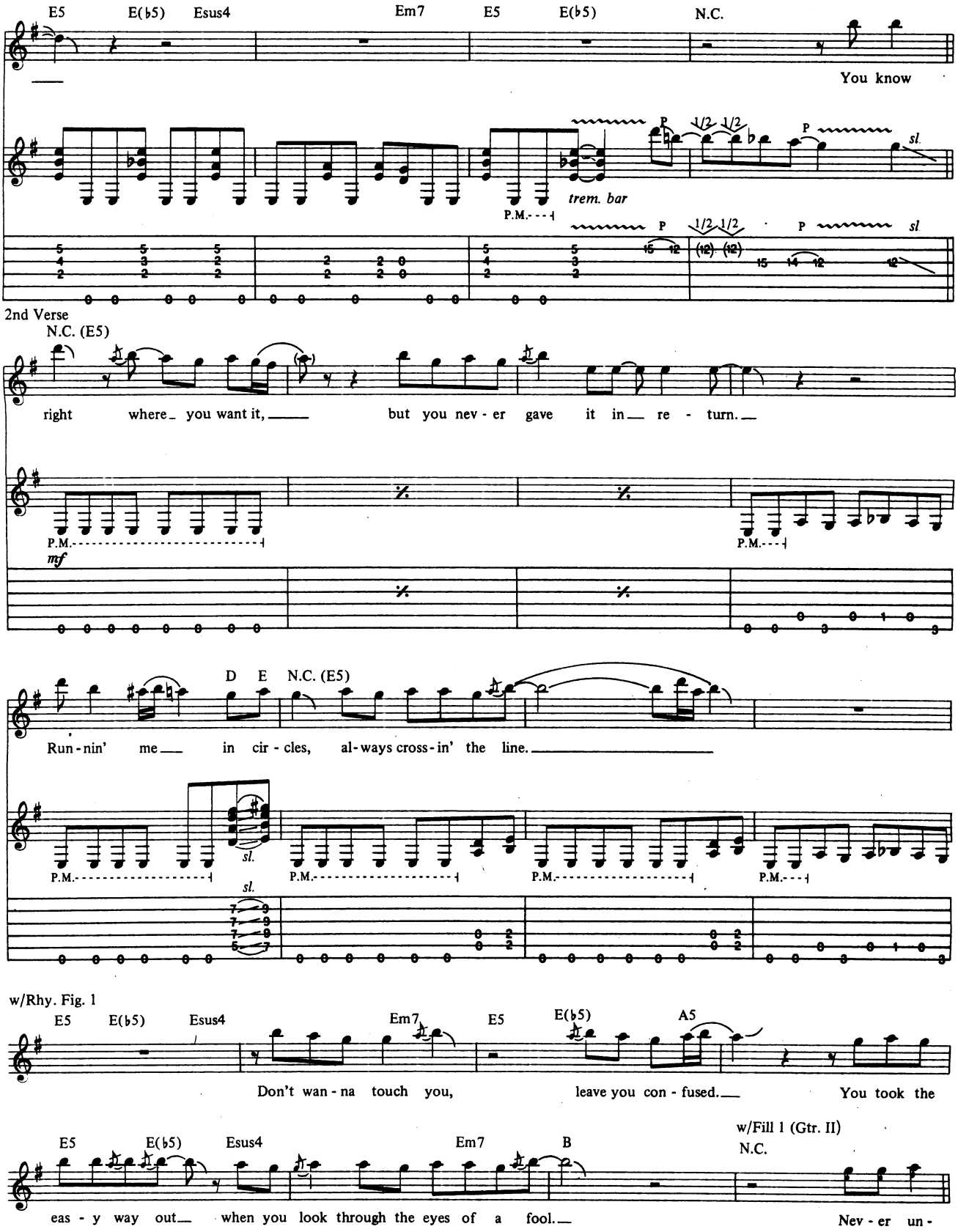
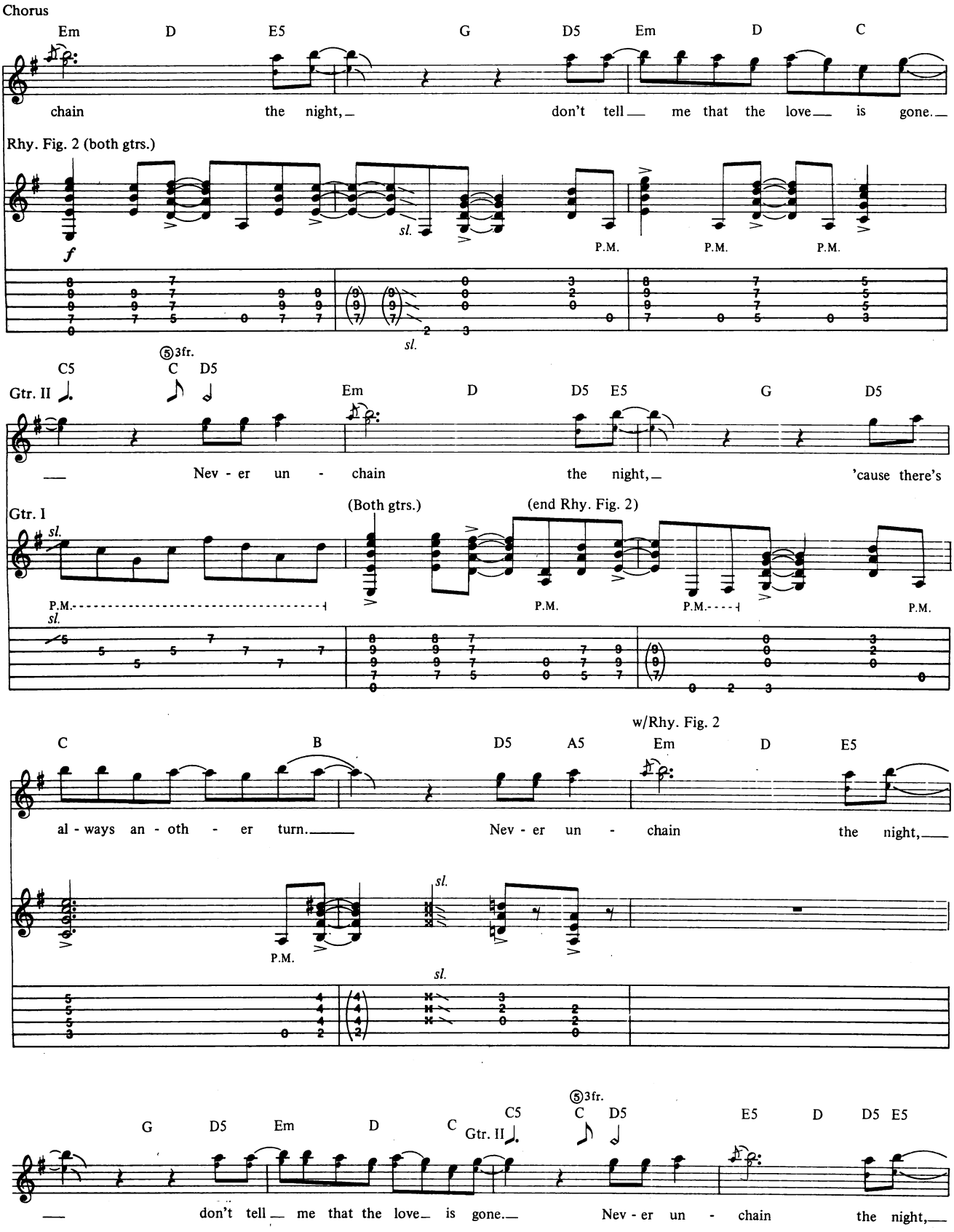
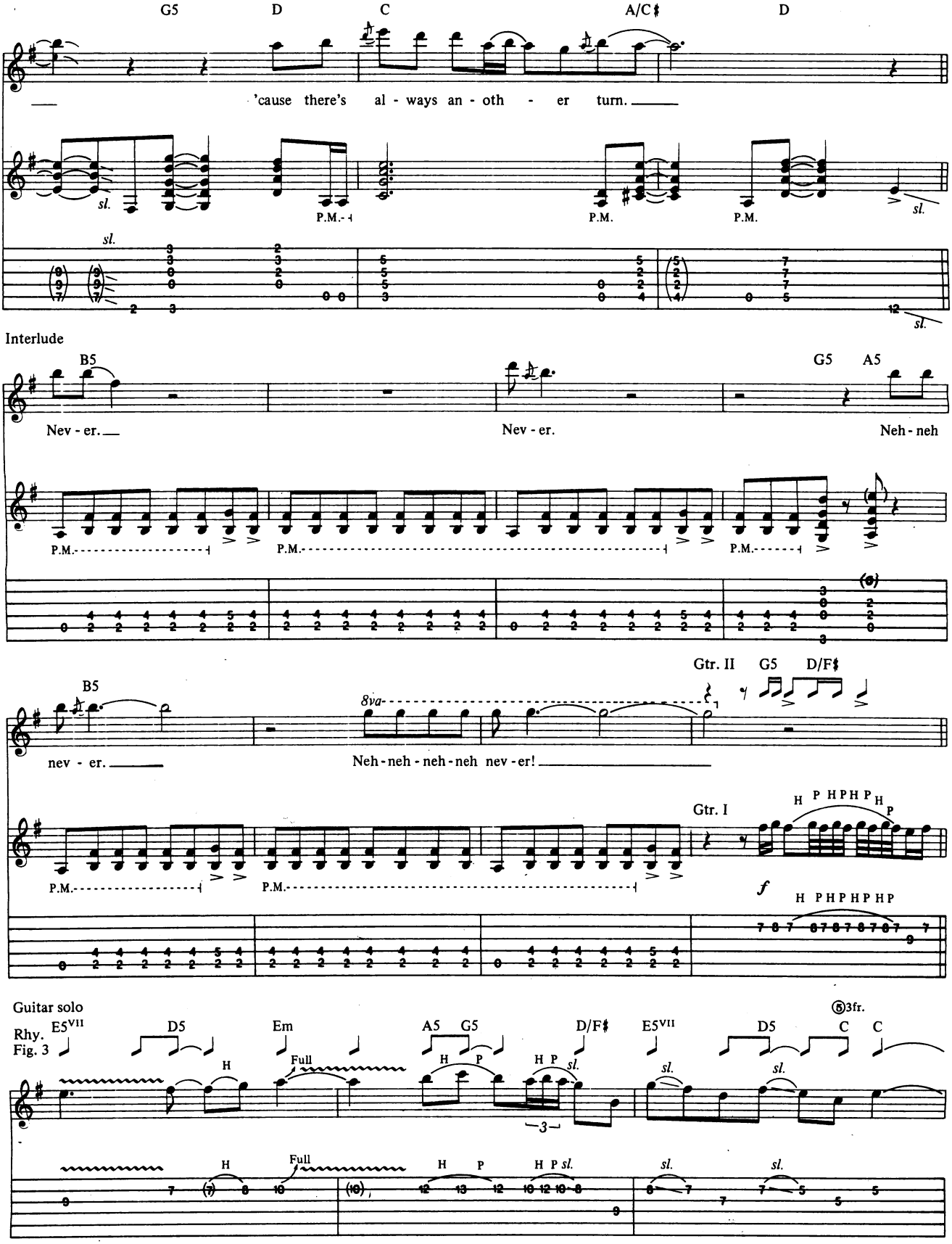
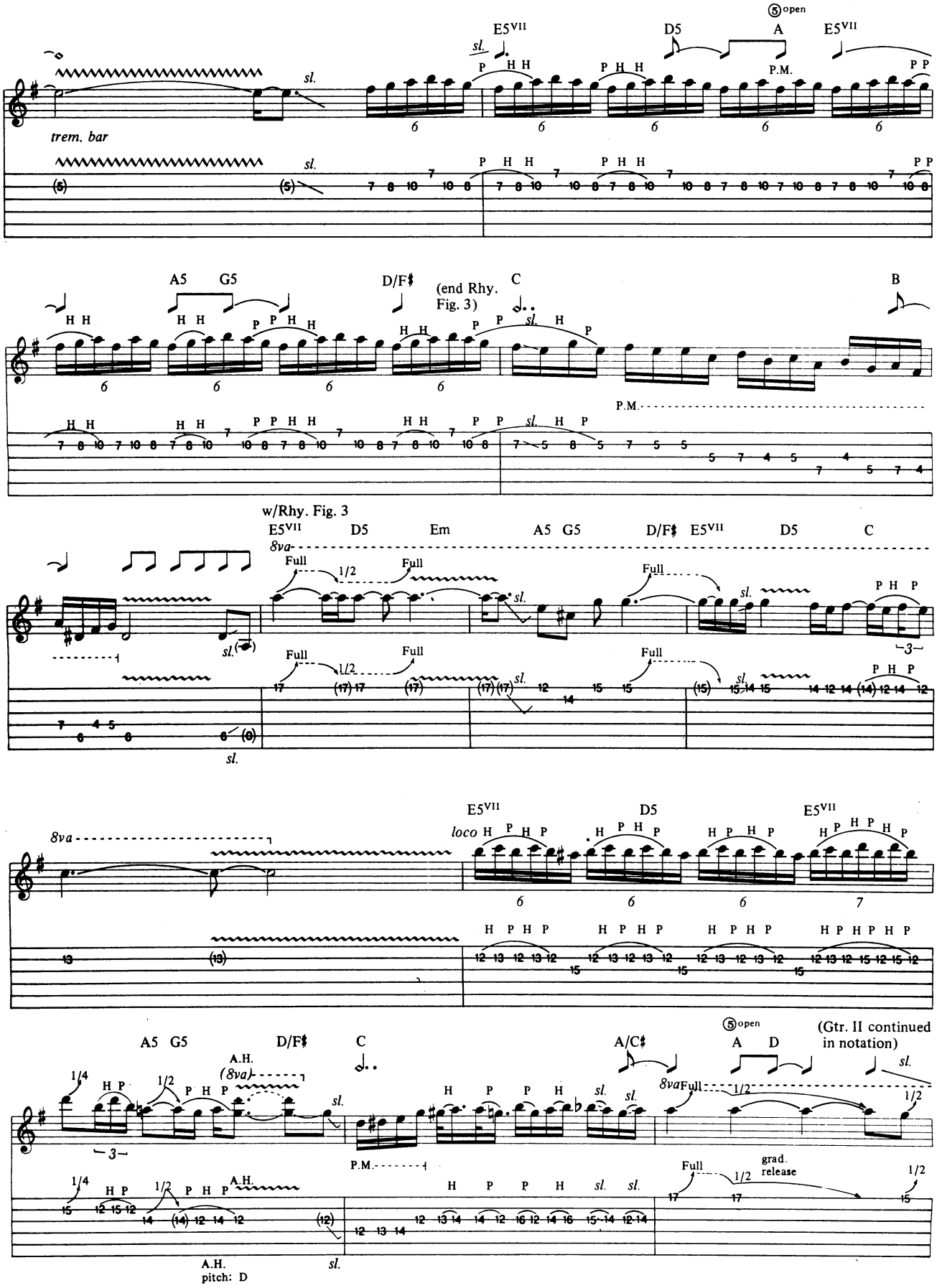

N.C.
1st Verse
N.C. (E5)
I've been lost in the mid-dle, al-ways tryn' to find the wish-in' well.
trem. bar
(grad. descent)
mf
P.M.
A-run-nin' 'round in cir-cles, nev-er cross-in' the line.
E5
E(b5)
Esus4
Em7
E5
E(b5)
A5
Don't wan-na touch you, don't wan-na see.
Rhy. Fig. 1
sim.
E5
E(b5)
Esus4
Em7
B
You got a knife in your heart, but don't say that you did it for me.
trem. bar


w/Fill 1 (Gtr. II)
N.C.
Chorus
E5 D5 E5 G5 D
Nev - er un - chain the night, don't tell
(end Rhy. Fig. 1)
(Both gtrs.)
sl.
f
P.M.
P.M.
P.M.
sl.
⑤3fr.
E5 D5 C5 Gtr. II C5 C D5 E5 D Em
me that the love is gone. Nev - er un - chain the night,
Gtr. I
(Both gtrs.)
P.M.
P.M.
G5 D C5 A/C♯ D
'cause there's al - ways an - oth - er turn.
P.M.
P.M.
P.M.
sl.
sl.
Fill 1 (Gtr. II [elec.])
A.H.
(15ma)
A.H.
A.H.
pitches: E F♯ B C♯

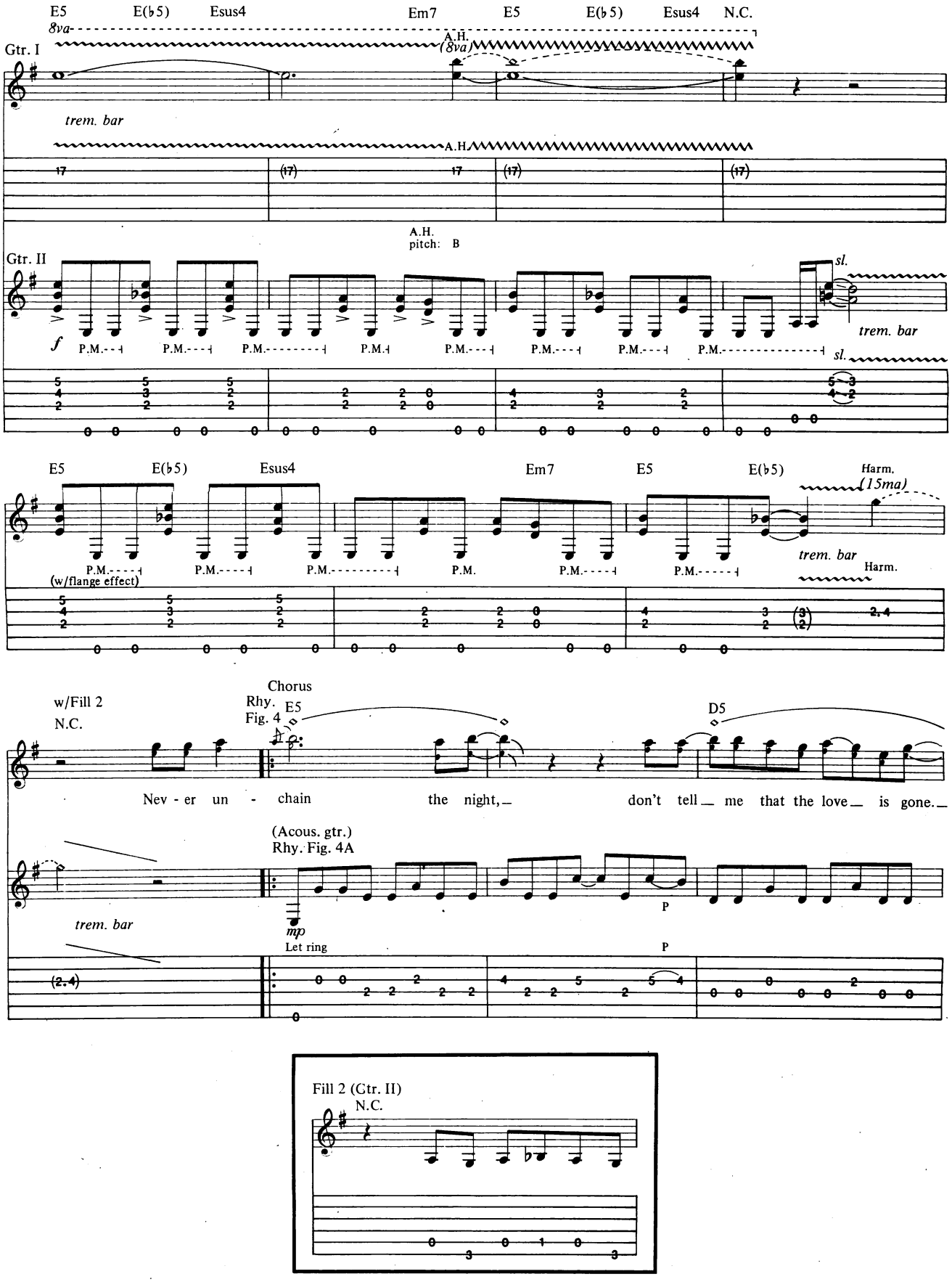

E5 E(b5) Esus4 Em7 E5 E(b5) N.C.
You know
trem. bar
P.M.
sl.
2nd Verse
N.C. (E5)
right where you want it, but you nev - er gave it in re - turn.
mf
D E N.C. (E5)
Run - nin' me in cir - cles, al - ways cross - in' the line.
w/Rhy. Fig. 1
E5 E(b5) Esus4 Em7 E5 E(b5) A5
Don't wan - na touch you, leave you con - fused. You took the
E5 E(b5) Esus4 Em7 B
w/Fill 1 (Gtr. II)
N.C.
eas - y way out when you look through the eyes of a fool. Nev - er un -


Chorus
Em D E5 G D5 Em D C
chain the night, don't tell me that the love is gone.
Rhy. Fig. 2 (both gtrs.)
f
sl.
P.M.
C5 ⑤3fr. C D5
Gtr. II
Em D D5 E5 G D5
Nev - er un - chain the night, 'cause there's
Gtr. I
(Both gtrs.)
(end Rhy. Fig. 2)
P.M.
C B D5 A5 Em D E5
w/Rhy. Fig. 2
al - ways an - oth - er turn. Nev - er un - chain the night,
G D5 Em D C C5 ⑤3fr. C D5 E5 D D5 E5
Gtr. II
don't tell me that the love is gone. Nev - er un - chain the night,

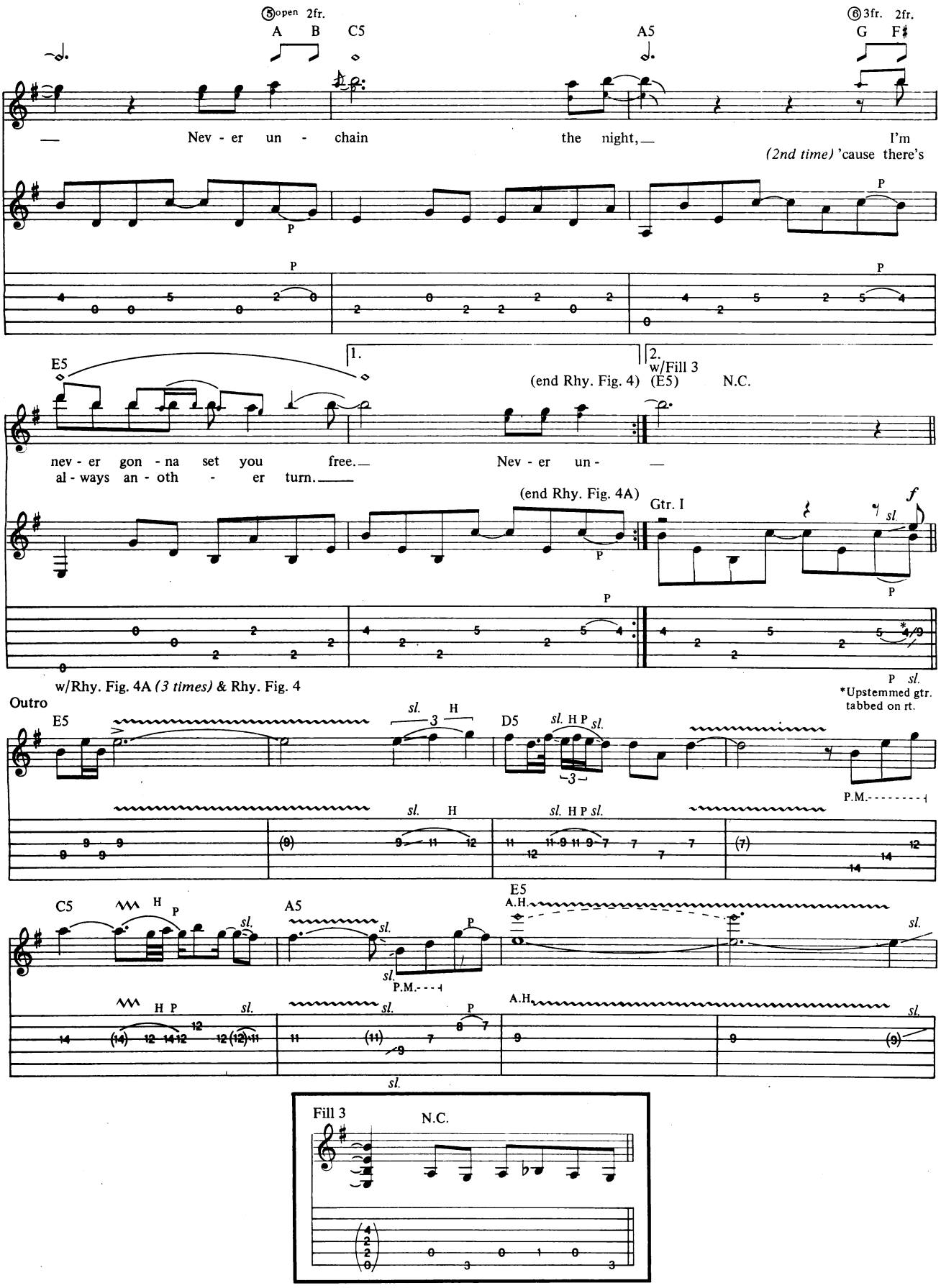

G5 D C A/C♯ D
'cause there's al - ways an - oth - er turn.
sl.
P.M.
Interlude
B5
Nev - er.
Nev - er.
G5 A5
Neh - neh
nev - er.
8va
Neh - neh - neh - neh nev - er!
Gtr. II G5 D/F♯
Gtr. I
H P H P H P H P
f
Guitar solo
Rhy. Fig. 3
E5VII D5 Em A5 G5 D/F♯ E5VII D5 C C
⑤3fr.
H
Full
H P
H P sl.
3

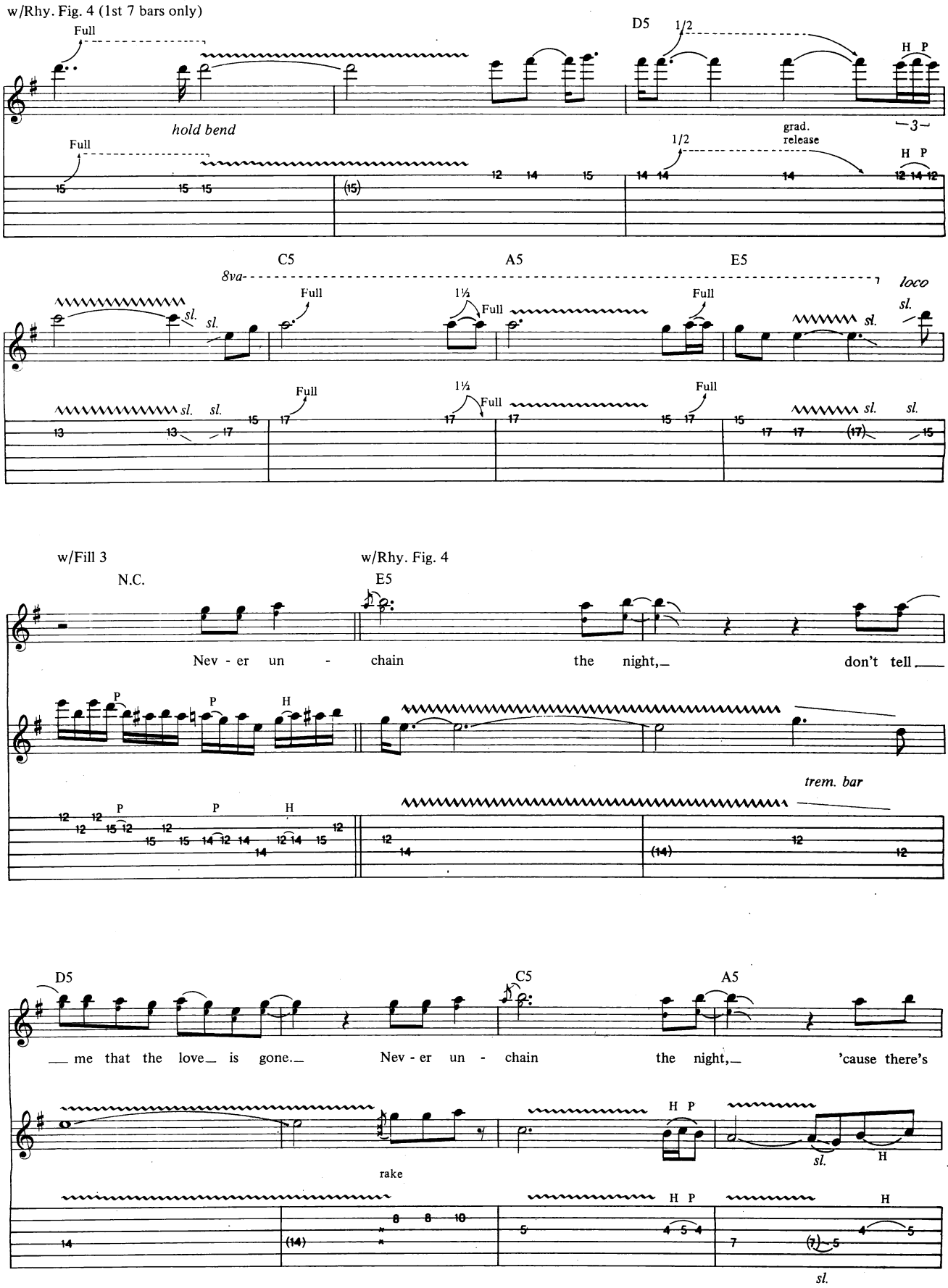


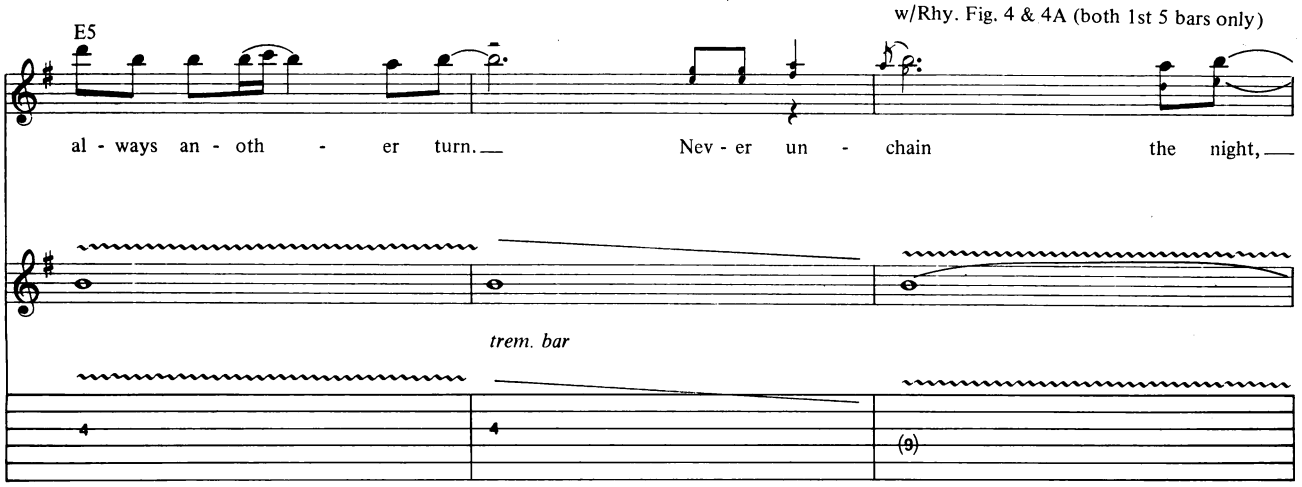
trem. bar
E5VII
D5
A
E5VII
P.M.
A5 G5
D/F♯
(end Rhy. Fig. 3)
C
B
P.M.
w/Rhy. Fig. 3
E5VII D5 Em A5 G5 D/F♯ E5VII D5 C
8va
Full
1/2
loco
E5VII D5 E5VII
A5 G5 D/F♯ C A/C♯ A D
(Gtr. II continued in notation)
A.H.
(8va)
P.M.
grad. release
A.H. pitch: D

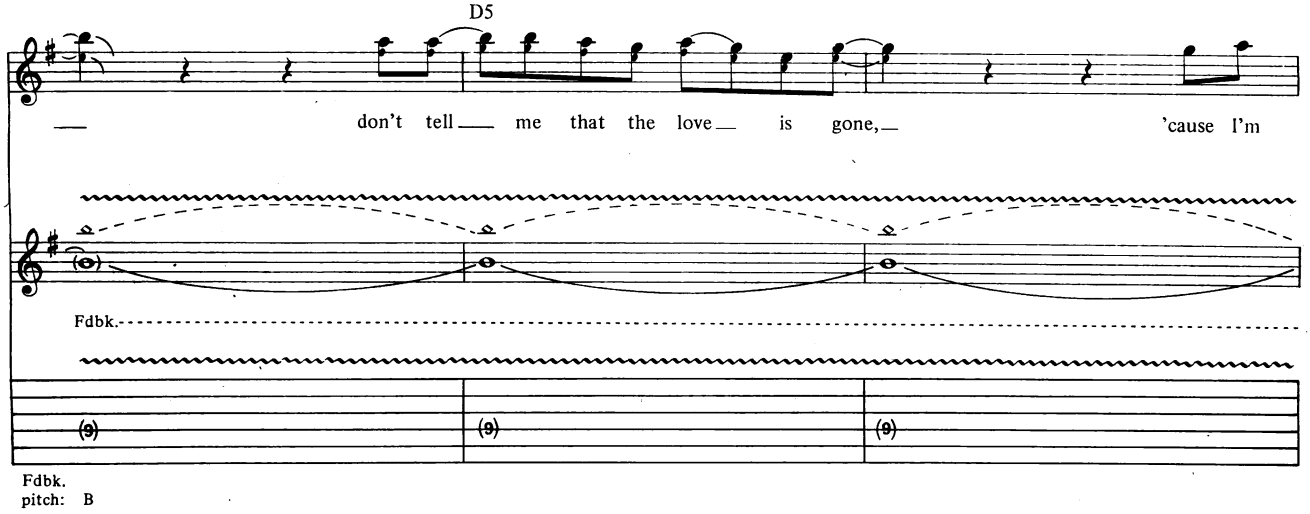

E5 E(b5) Esus4 Em7 E5 E(b5) Esus4 N.C.
8va
A.H.
(8va)
Gtr. I
trem. bar
A.H.
A.H.
pitch: B
Gtr. II
f
P.M.
sl.
trem. bar
E5 E(b5) Esus4 Em7 E5 E(b5)
Harm.
(15ma)
P.M.
(w/flange effect)
trem. bar
Harm.
w/Fill 2
N.C.
Chorus
Rhy. Fig. 4
E5
D5
Nev - er un - chain the night, don't tell me that the love is gone.
(Acous. gtr.)
Rhy. Fig. 4A
trem. bar
mp
Let ring
P

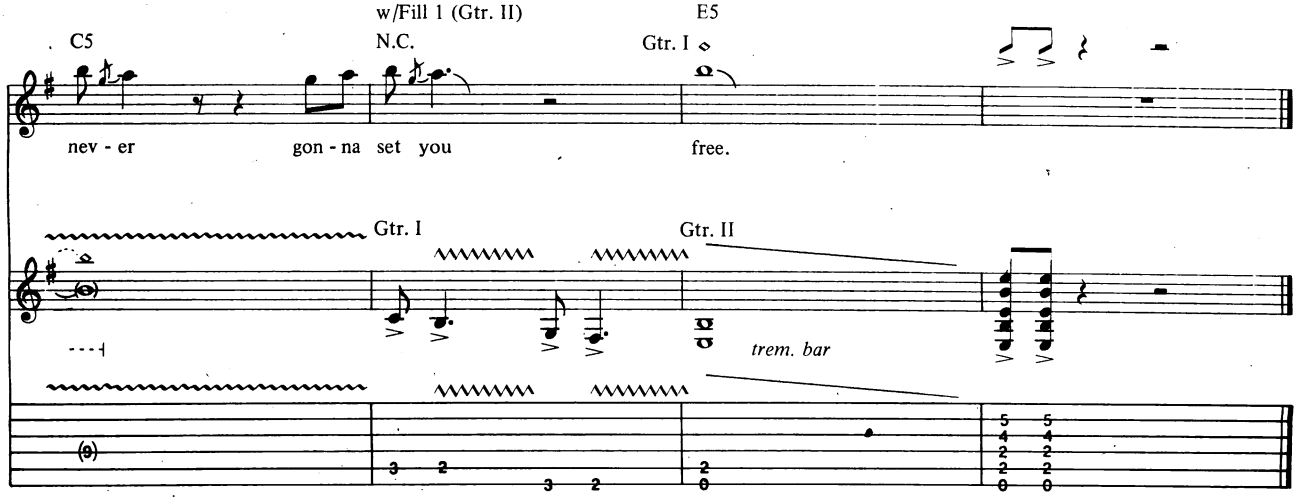
Fill 2 (Gtr. II)
N.C.


⑤open 2fr.
A B C5
A5
⑥3fr. 2fr.
G F♯
— Nev - er un - chain the night,— I'm
(2nd time) 'cause there's
E5
1.
2.
w/Fill 3
(end Rhy. Fig. 4) (E5) N.C.
nev - er gon - na set you free.— Nev - er un - —
al - ways an - oth - er turn.——
(end Rhy. Fig. 4A)
Gtr. I
w/Rhy. Fig. 4A (3 times) & Rhy. Fig. 4
*Upstemmed gtr. tabbed on rt.
Outro
E5
D5
C5
A5
E5
Fill 3
N.C.


w/Rhy. Fig. 4 (1st 7 bars only)
Full
D5
1/2
H P
hold bend
grad. release
C5
A5
E5
8va
loco
sl.
1½
w/Fill 3
N.C.
w/Rhy. Fig. 4
E5
Nev - er un - chain the night, don't tell
trem. bar
D5
C5
A5
me that the love is gone. Nev - er un - chain the night, 'cause there's
rake


w/Rhy. Fig. 4 & 4A (both 1st 5 bars only)
E5
al - ways an - oth - er turn.
Nev - er un - chain the night,
trem. bar


D5
don't tell me that the love is gone,
'cause I'm
Fdbk.
Fdbk.
pitch: B


w/Fill 1 (Gtr. II)
C5
N.C.
E5
Gtr. I
nev - er gon - na set you free.
Gtr. I
Gtr. II
trem. bar

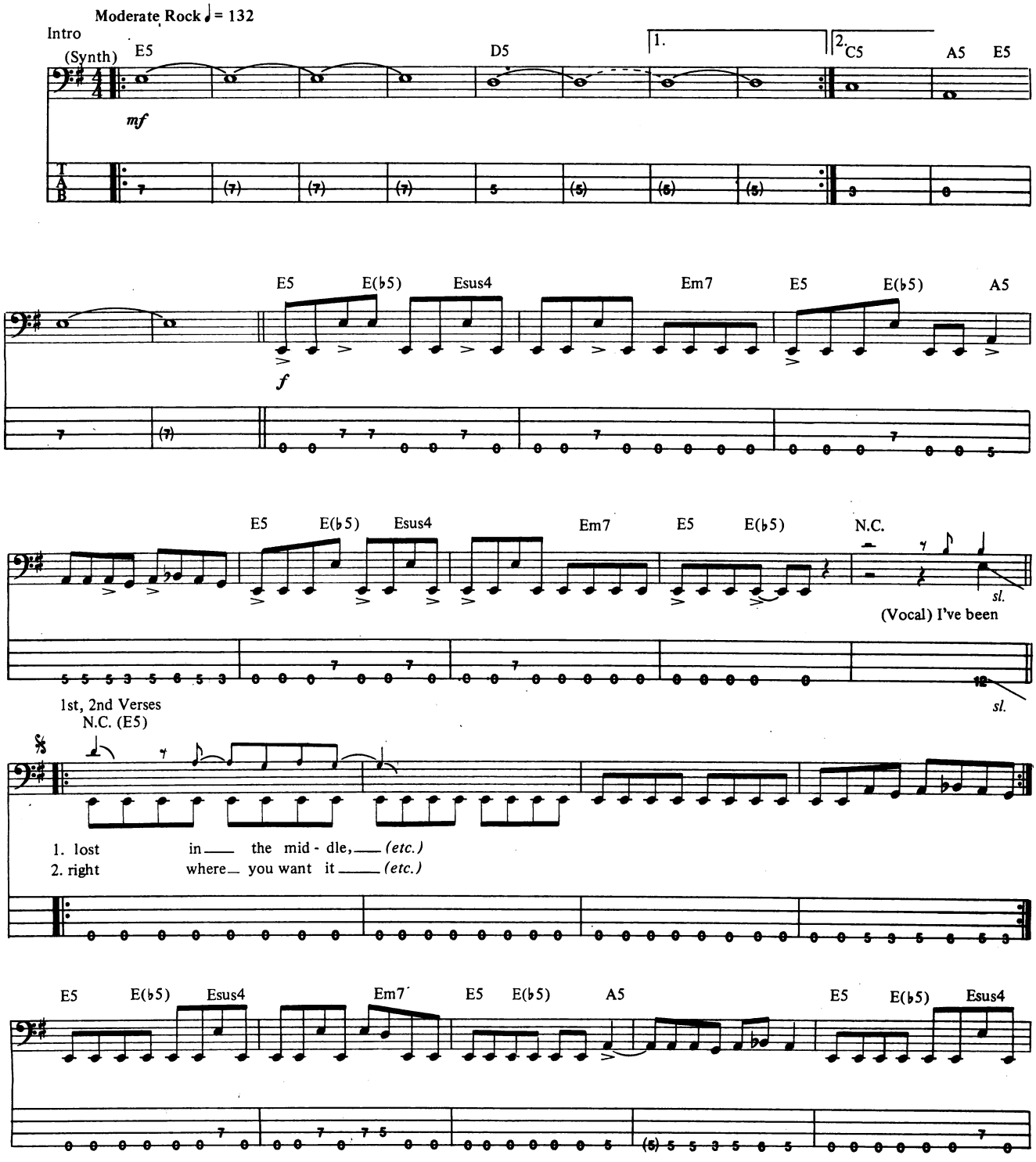
BASS LINE FOR

UNCHAIN THE NIGHT

As Recorded by Dokken

(From the album UNDER LOCK AND KEY/Elektra Records)

Words and Music by
Don Dokken, George Lynch,
Jeff Pilson and Mick Brown



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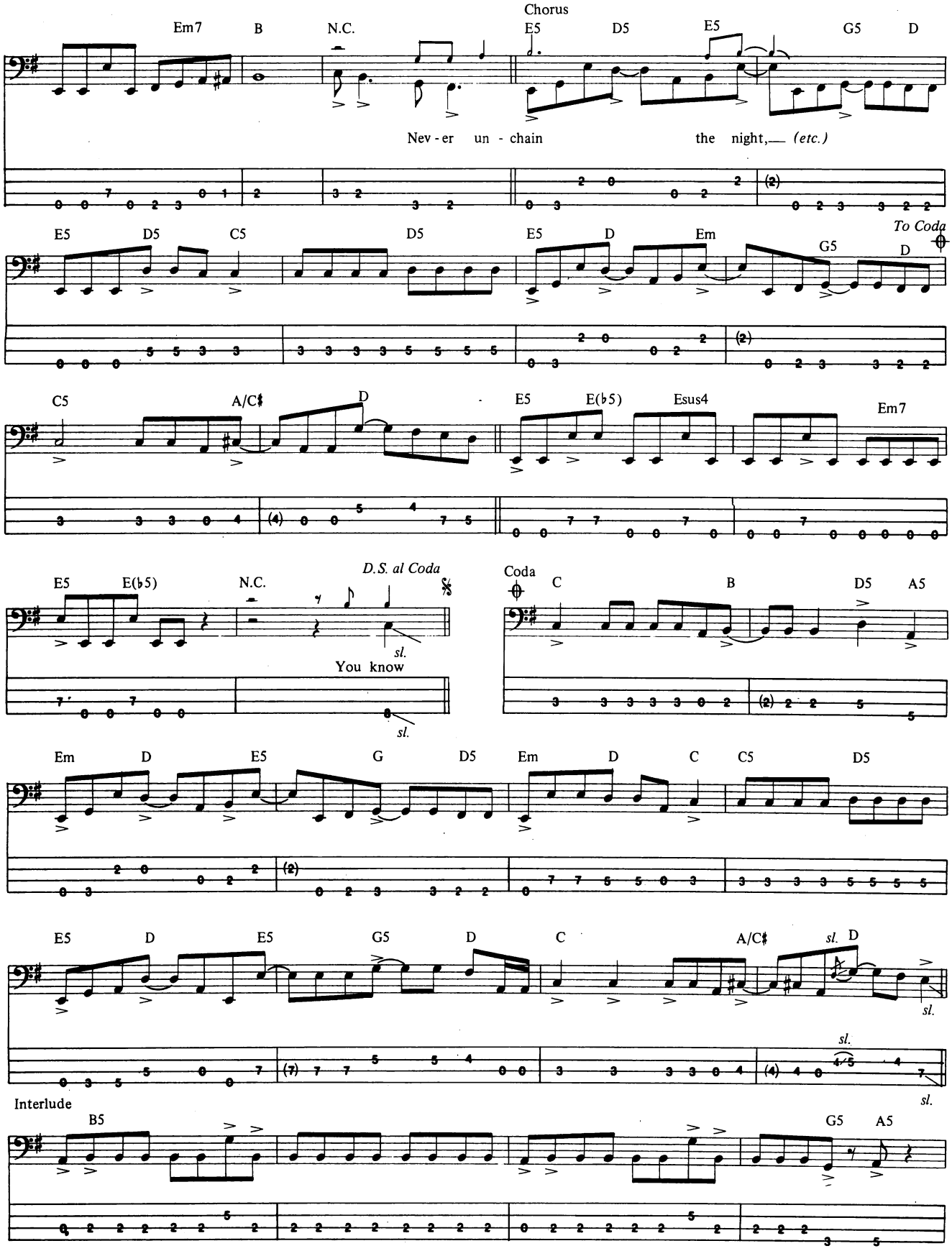
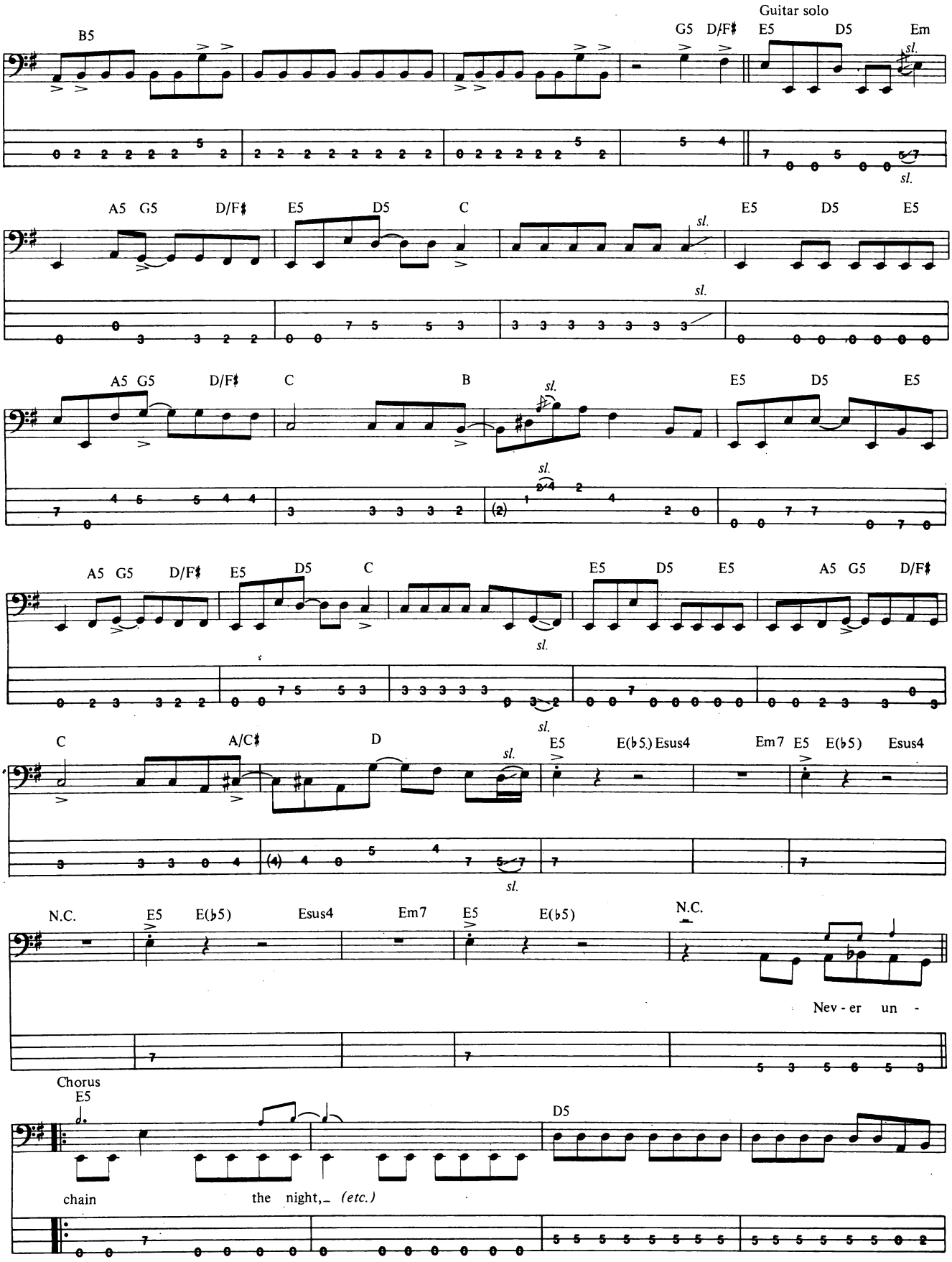
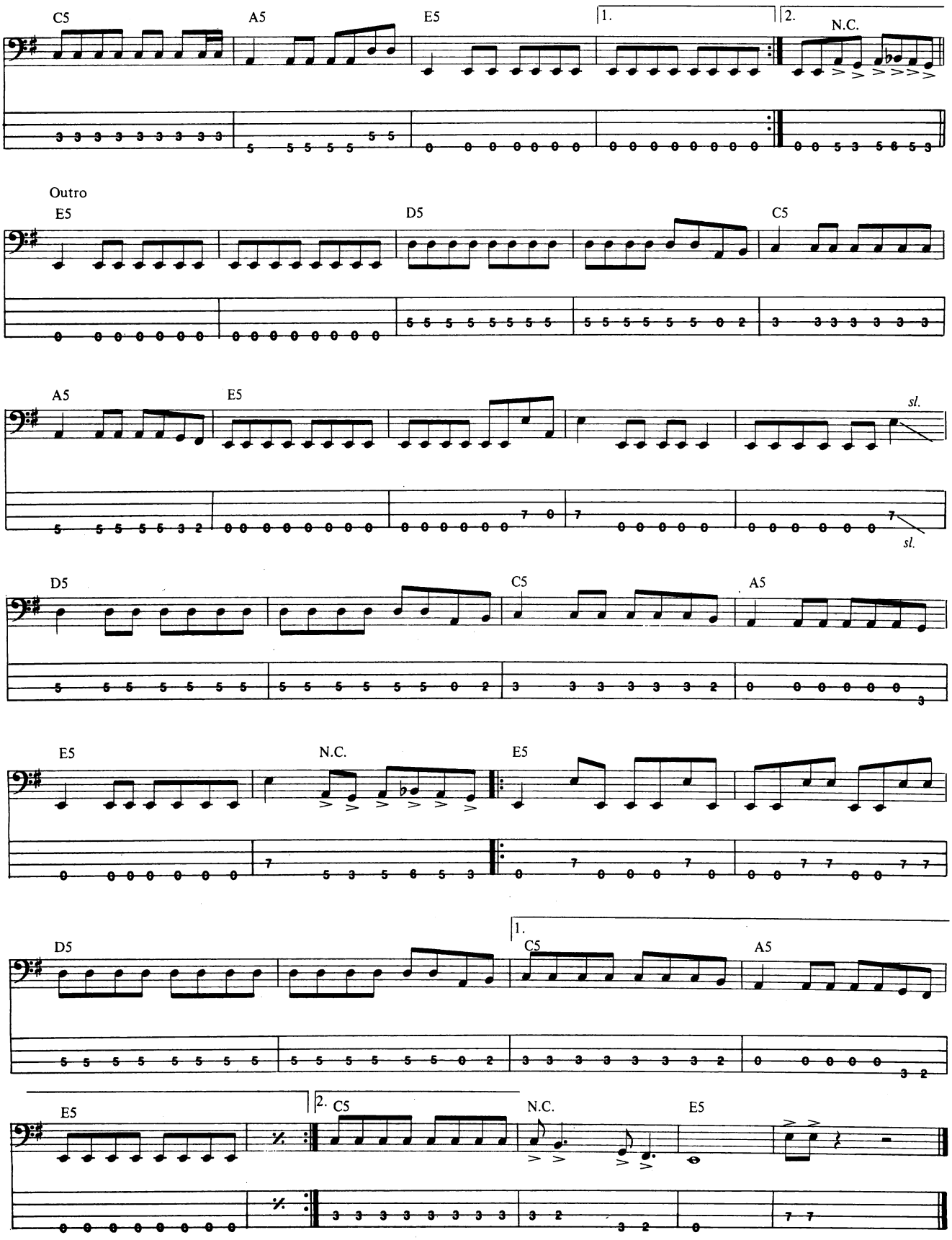

Chorus
Em7 B N.C. E5 D5 E5 G5 D
Nev - er un - chain the night,— (etc.)
E5 D5 C5 D5 E5 D Em G5 D
To Coda
C5 A/C♯ D E5 E(♭5) Esus4 Em7
E5 E(♭5) N.C.
D.S. al Coda
sl.
You know
sl.
Coda
C B D5 A5
Em D E5 G D5 Em D C C5 D5
E5 D E5 G5 D C A/C♯ sl. D
sl.
sl.
sl.
Interlude
B5 G5 A5


Guitar solo
B5
G5 D/F♯ E5 D5 Em
sl.
A5 G5 D/F♯ E5 D5 C E5 D5 E5
A5 G5 D/F♯ C B E5 D5 E5
A5 G5 D/F♯ E5 D5 C E5 D5 E5 A5 G5 D/F♯
C A/C♯ D E5 E(♭5) Esus4 Em7 E5 E(♭5) Esus4
N.C. E5 E(♭5) Esus4 Em7 E5 E(♭5) N.C.
Nev - er un -
Chorus
E5 D5
chain the night, (etc.)


C5
A5
E5
1.
2.
N.C.
Outro
E5
D5
C5
A5
E5
sl.
sl.
D5
C5
A5
E5
N.C.
E5
D5
1.
C5
A5
E5
2.
C5
N.C.
E5

Guitar In the 80's

By Andy Aledort

TEXAS ROCK

These days the musical taste of rockers seems to be opening up. Right along with the success of mega-metal Arena Rock and Underground Metal, there has also been a resurgence in the raw, powerful sound of vintage Strats, Teles and SG's blasting away with straight-jacked sound, recalling earlier days of pure, unadulterated rock 'n' roll. Riding a wave somewhere between the rockabilly boom and Stevie Ray Vaughan's Hendrixian blues are bands as diverse as the Fabulous Thunderbirds, Los Lobos, Georgia Satellites, the Smithereens, Mason Ruffner and Robert Cray; even pop tunesmiths Bryan Adams and Tom Petty are relying on a simpler, more direct approach. All these great guitar sounds can be traced to something known as "Texas"-style guitar, initiated by the likes of T-Bone Walker, Freddie King, Clarence "Gatemouth" Brown, Lightnin' Hopkins, Albert Collins and Albert King. This month we'll be examining the elements that make up this style, concentrating primarily on the rhythm parts and the basic conception behind the soloing.

Texas guitar is blues-based for the most part. Many of the tunes are based on little signature riffs played either separately or together, by the guitar, bass, keyboards, or horns, or will employ complementary parts which play off each other. Before we get into this, let's look at the scales used most often, which are pentatonic minor, pentatonic major, and a scale which combines the blues scale with the Mixolydian mode and falls very naturally on the guitar. See Staff 1.

Staff 1

a) A pentatonic minor

b) A pentatonic major

c) Combination scale

Staff 1A

Staff 2
a la "Killing Floor"

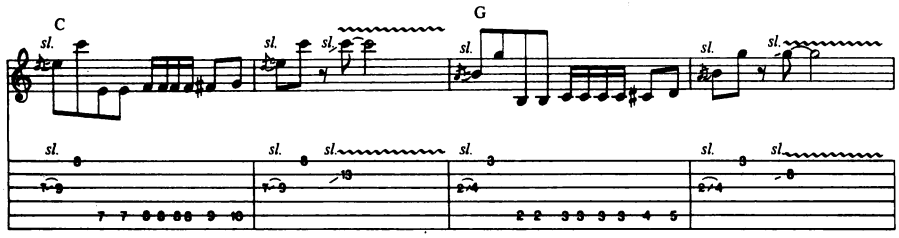
Gtr.I

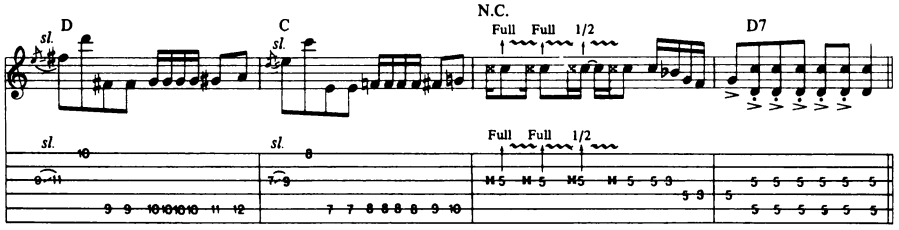
Gtr. II

Staff 3
a la "Rockin' Daddy"

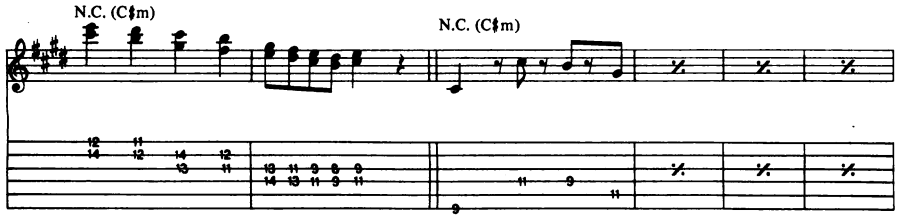
N.C.

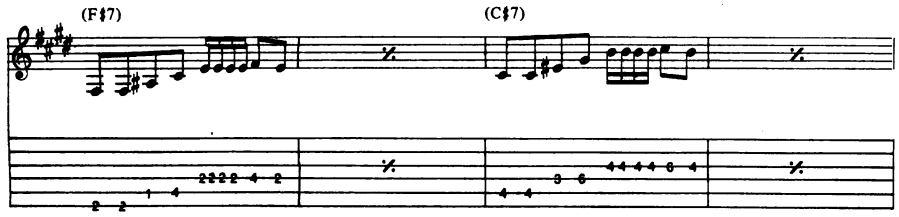
Full Full 1/2

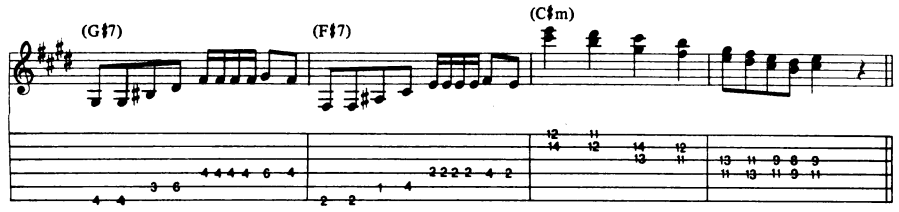




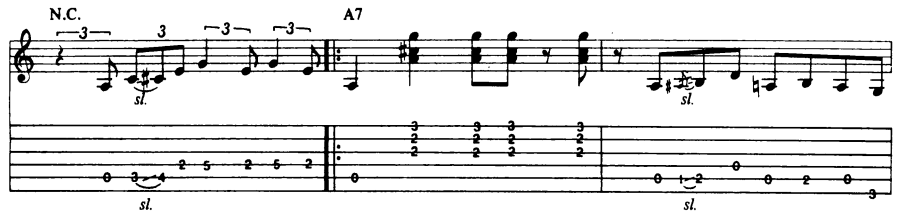
Staff 4
a la "Messin' With The Kid"

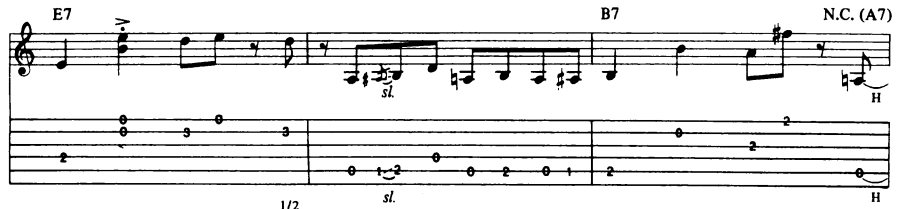


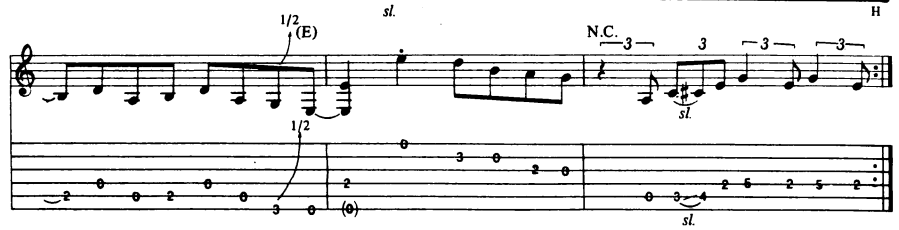




Staff 5
a la "Just Pickin' "







Staff 1A features an example of how this hybrid scale is often used.

One of the classic tunes in this style, which features two complementary parts, is "Killing Floor" (See GUITAR, December 1984), which Albert King does a great rendition of on *Years Gone By*. This tune was also a favorite of Jimi Hendrix; he opened many of the shows on his first two tours with it. See Staff 2.

"Rockin' Daddy," the old Howlin' Wolf classic, features a rhythm guitar part which combines the two separate elements of "Killing Floor." A great version of this tune can be found on *The Howlin' Wolf London Sessions*, featuring Eric Clapton. See Staff 3.

Another great tune in this style is "Messin' with the Kid," which combines a horn-like signature riff on the turnaround with two different single-note riffs during the verse. See Staff 4.

Two big rock tunes which come from the same idea are Cream's "Strange Brew" and Jeff Beck's "Rock My Plimsoul."

Freddie King forged his classic guitar style by combining the raw Delta sounds of Muddy Waters with the jazzier, Texas sounds of T-Bone Walker. Add to this his killer voice and stellar soloing and you've got one of the greatest bluesmen in history. Staff 5 features a rhythm pattern similar to "Just Pickin'," which is very reminiscent of Stevie Ray Vaughan's "Mary Had a Little Lamb." This style of rhythm guitar has been well-studied and adapted by Jimmy Vaughan, Stevie's brother, and guitarist for the Fabulous Thunderbirds.

Many of today's guitar players are relying on these older influences for inspiration in creating new music. See if you can be among them. See you next month.

COMING NEXT MONTH

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PLUS: *CHRIS SQUIRE, AEROSMITH AND GREAT WHITE*

WITH MUSIC TO

CRYING IN THE RAIN
LONG DISTANCE RUNAROUND
SWEET EMOTION
ROCK ME

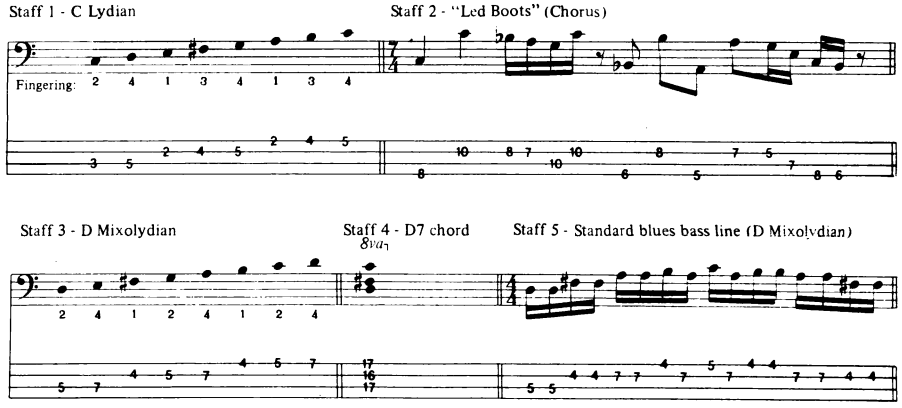
LYDIAN AND MIXOLYDIAN MODES

BASS SECRETS

By Randy Coven

This month, as we continue exploring the modes, we *look at* Lydian and Mixolydian. The Lydian mode begins on the 4th degree of the major scale. In the key of G, the Lydian mode starts on C. It's the same as a major scale except it has a raised 4th which creates a mysterious sound. See Staff 1. A good example of the sound of the Lydian mode is the bass line in the chorus of "Led Boots" from Jeff Beck's *Wired*. See Staff 2. Lydian is a good alternative when you're not looking for a major or a minor sound. It sounds pretty, like a major scale, but it has an edge to it. I used C Lydian exclusively in the key of G major for my bass solo in "Tree" on my *Funk Me Tender* album.

The Mixolydian mode begins on the 5th degree of the major scale. In the key of G, the Mixolydian mode starts on D. It's the same as a major scale except it has a flatted 7th. See Staff 3. For a bass player this is the most common mode for playing the blues. Staff 4 is a dominant 7th chord which is commonly used on bass for funk and blues. The standard walking bass line in the blues from Johnny Winter to "Johnny B. Goode" is usually Mixolydian. Staff 5 shows a standard blues bass line. Next month we'll finish examining the modes.



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FRENZY

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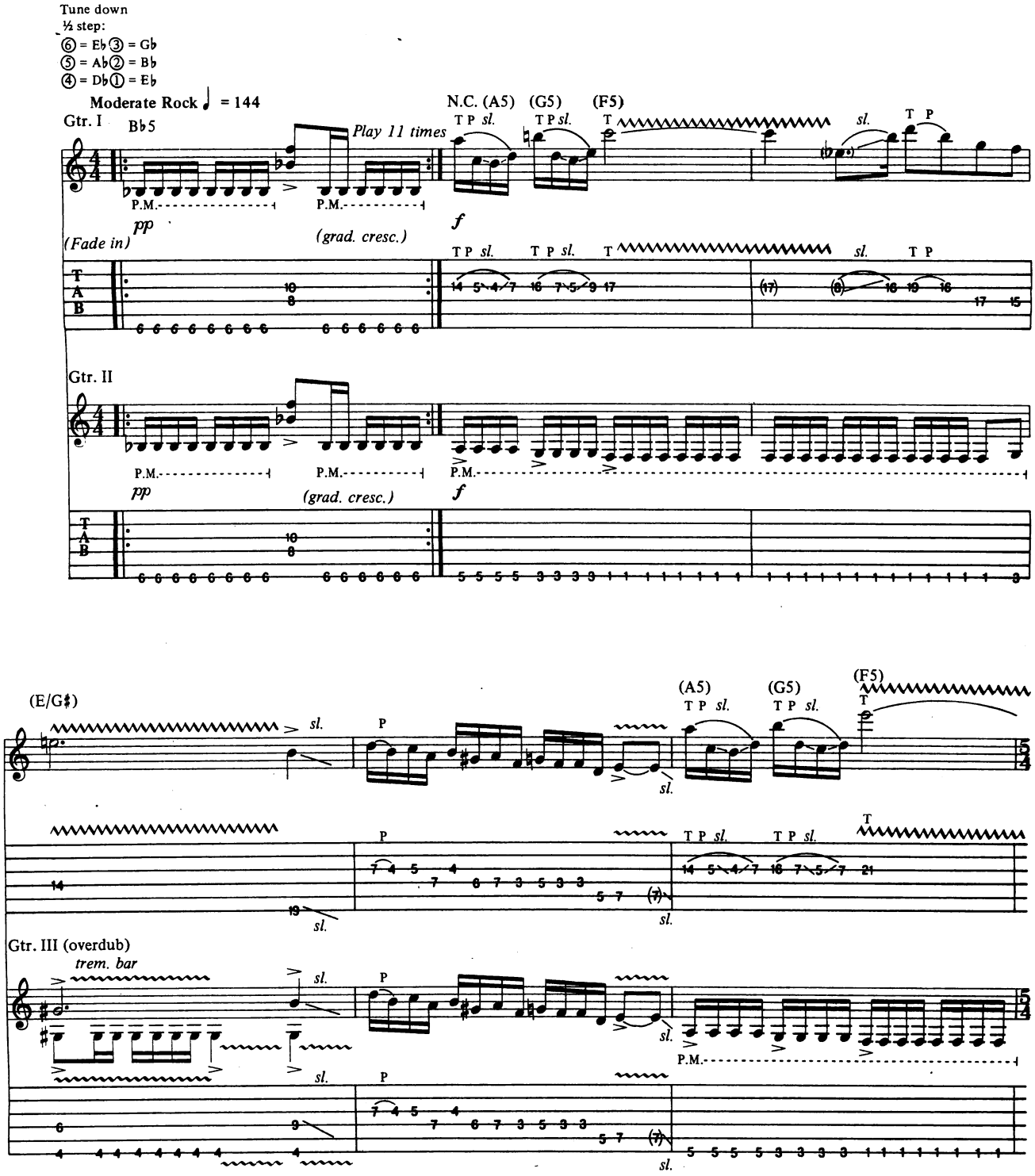
(From the album STREET LETHAL/Shrapnel Records)

Music by
Paul Gilbert



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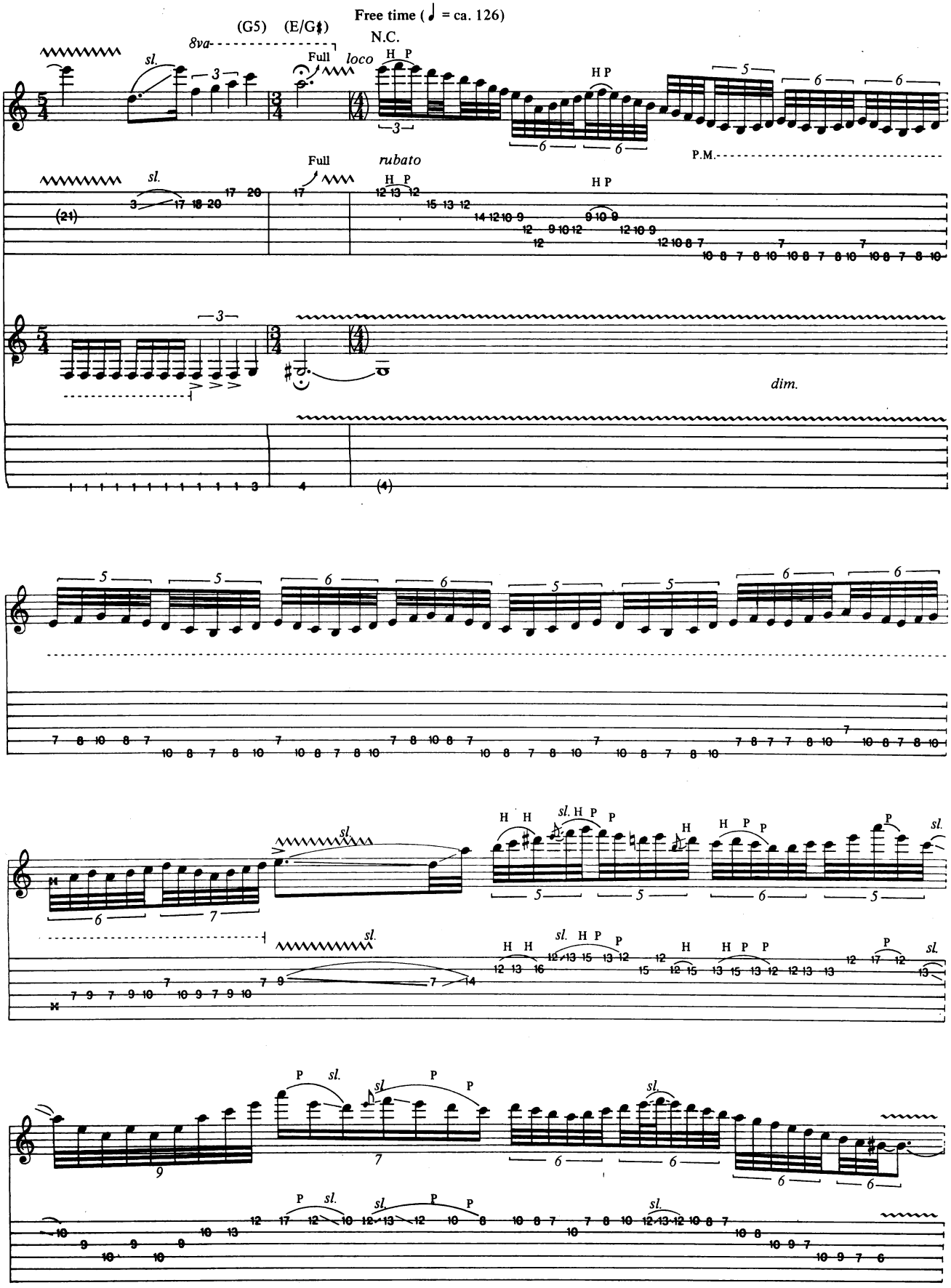
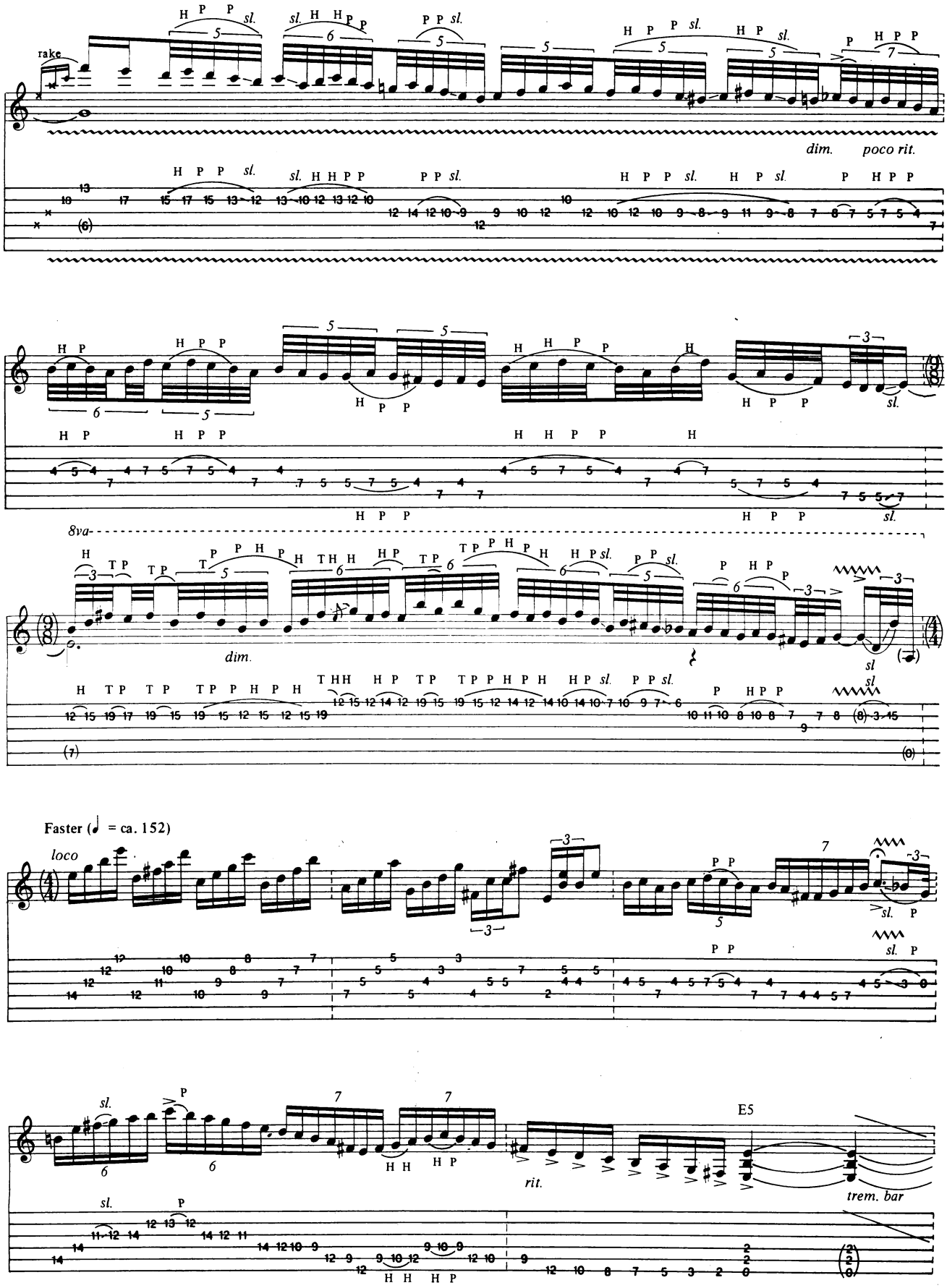
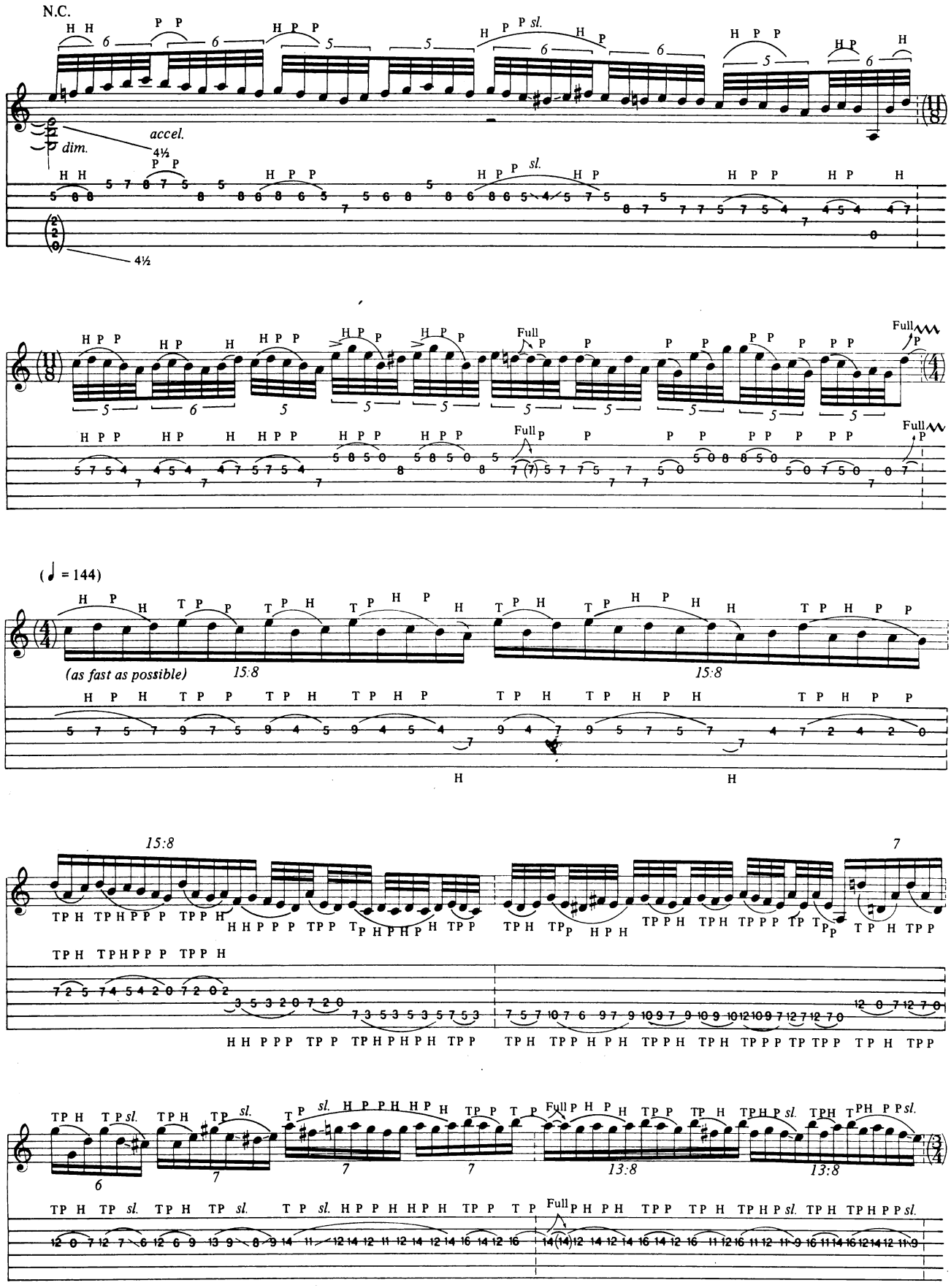
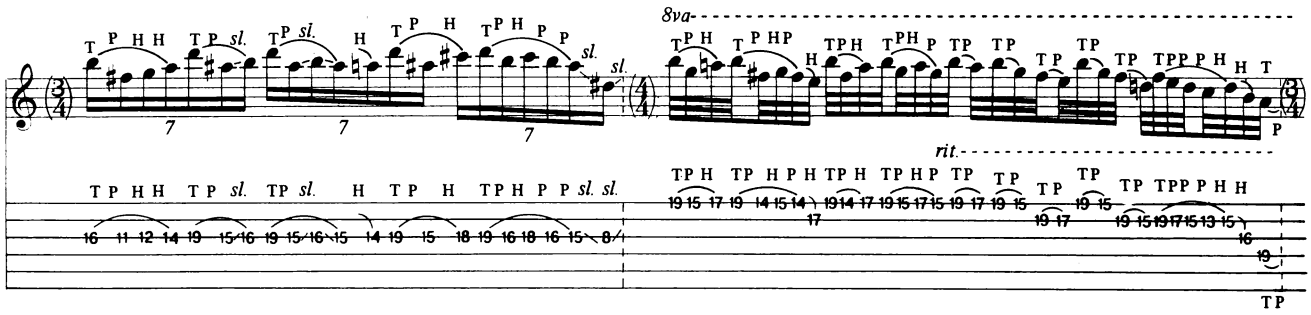
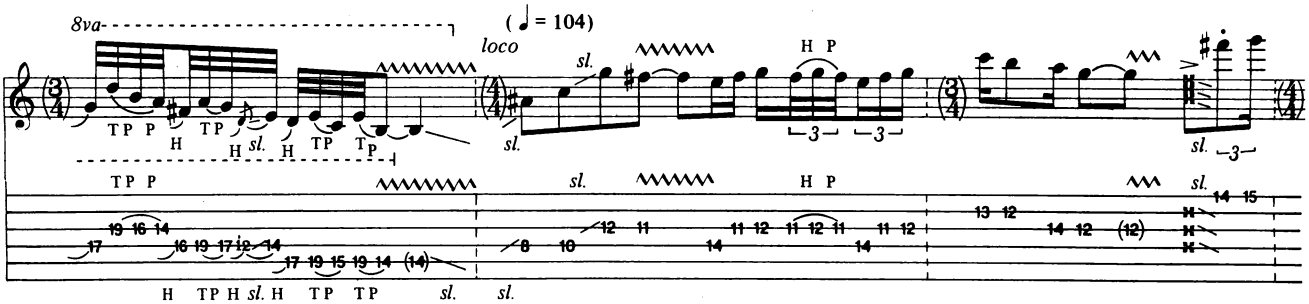
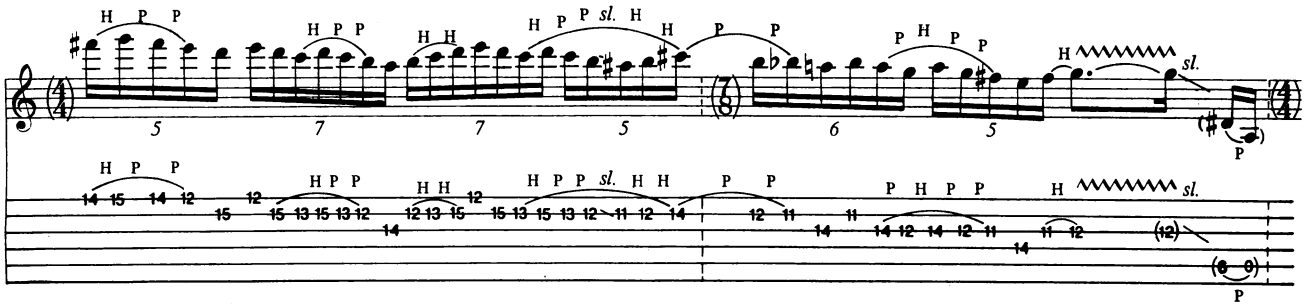

Free time (♩ = ca. 126)
(G5) (E/G♯)
N.C.
8va
Full
loco
sl.
H P
P.M.
Full
rubato
(21)
dim.
(4)

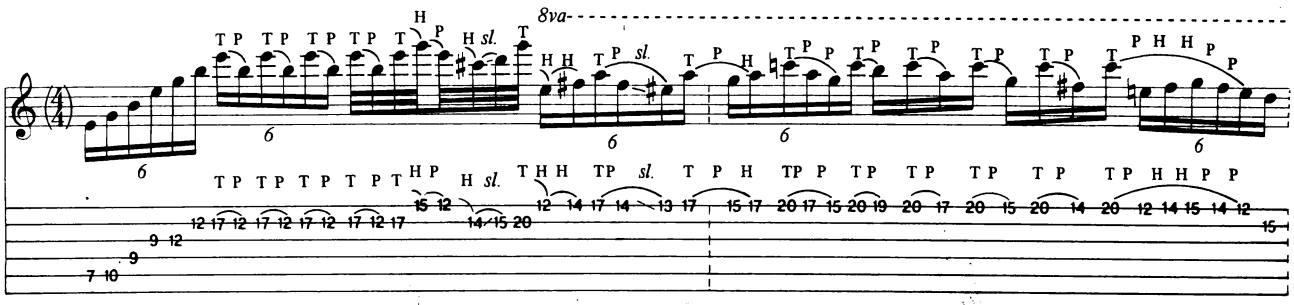

rake
dim.
poco rit.
8va
dim.
Faster (♩ = ca. 152)
loco
rit.
E5
trem. bar

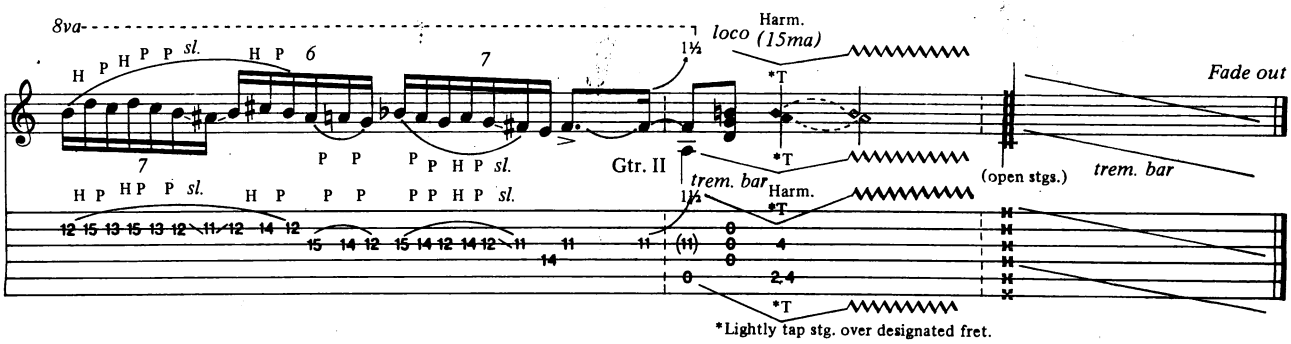

N.C.
dim.
accel.
4½
Full
(♩ = 144)
(as fast as possible)
15:8
13:8


8va
rit.


8va
(♩ = 104)
loco




8va


8va
loco
Harm.
(15ma)
Fade out
Gtr. II
trem. bar
Harm.
(open stgs.)
trem. bar
*Lightly tap stg. over designated fret.

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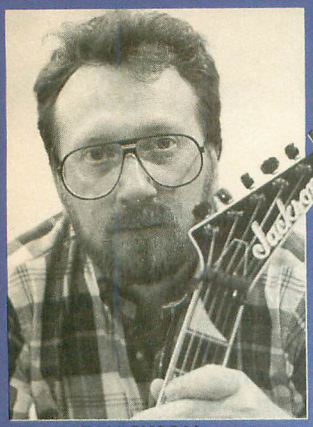

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HOWARD LEESE/HEART

JOB SECURITY

Interview by Marie Woodhall

When he was asked to become part of this upstart Seattle band, Heart, Howard Leese, then the most popular studio musician in Vancouver, thought he was merely signing on for a short stint. Little did he know that he'd be working at the same stand more than a decade later. "Most bands stay together four or five years and then they break up, especially the ones that get real successful," Leese postulated. "The pressure is so intense and the money is there and there's so much to argue over. I didn't think I'd be in this band for twelve years. I thought a year or two at the most." Now that the fickle winds that move the musical heavens have blown the Heart contingent back to the top again, Leese has come to reassess Heart's position in the marketplace. "Now I think we're going to be around for a while," he said. We spoke with Howard about his current job description as one of rock's longest running lead guitarists.

You were a studio musician when you first met Heart?

When I got out of college I was about 21, and I moved to Vancouver. I became the hot session guitar player of the area. I was there for about three or four years. One of the first sessions I did was with Heart. It wasn't until a year later that the band was actually signed and then they came in to do their first album. This was "Magic Man" and "Crazy on You." So they had me come in to do most of the guitar solos, but I wasn't actually in the band. At that time they were playing in clubs a few nights a week and they eventually asked me to join the band. But I said no even though I thought they were great, because I didn't like playing clubs. It was too stifling. Back then Heart was playing six nights a week, five sets a night. You have to play so much and you're in the club so much you start to hate playing. Then you're in trouble. I didn't want that to happen to me. I felt that if I couldn't play in a big rock 'n' roll band and at the concert level, I'd still stay in the studio doing session work. But they convinced me after all.

Was guitar your first instrument?

No. I actually started playing piano when I was nine. Then I bought a little St.George electric guitar. I took ten weeks of guitar lessons. I still remember how amazed I was the first time my teacher showed me a harmonic. I practiced like five to seven hours a day at first, mainly playing blues. I would tell anyone who's starting out to practice as much as your fingertips will allow. You can never practice too much.

You had a few years of classical guitar?

When I was 19, I left the rock stage and started concentrating on classical music, but I'd still play rock at night. I was in a band that was a bunch of session guys. We played our originals and also did session stuff. I'd go home and learn Chopin lines. It's good for a rock player to know classical scales because you can put them in a rock context. Even though the note selection might be Mendelssohn or Shubert, if you crank it up, it doesn't sound classical. Notes are notes. It's complicated, but that's what's interesting about it. I was a music major at Los Angeles City College for two years and I also gave lessons while I was there to other students. That's where I learned to write charts and do things that really came in handy later on when we were recording our albums. The first five Heart albums have real orchestras. In those days, I'd have to write charts, conduct the orchestras and do the whole thing. I'd be so nervous. You'd write the charts and you wouldn't know if it was the right thing. Nowadays, you can get those large sounds with synthesizers. It's funny, I started playing violin when I got into college and I thought that perhaps I'd play with a symphony. Then I asked the teacher how long it would be before I got into a small local symphony and he asked me how old I was. I said 19 and he said, It's too late, you have to start much earlier because you have to bend your arm in an uncomfortable position, and it can take five years before it stops hurting. It was discouraging. But I fixed him though. Now I have a nice violin sample on my keyboard. I play it off the guitar. I got my revenge.

Technically, what has changed since you recorded your first album?

Nowadays, if you play the guitar or the keyboards, you can play anything A lot of the synthesizer parts we do are done off the guitar. I use a Photon guitar system. I can play guitar and keyboards at the same time with it. It really comes in handy live. Like on the song "Alone," I have it set up where it starts out on just keyboard and then the guitar and drums come in. I have a computer set up so when the song starts I'm playing the keyboard parts, but then when I go to the guitar, the computer takes over.

How would you describe your guitar signature?

Everything's all the way up and the guitars are very distorted. I have a real basic rock 'n' roll tone, like a big, dirty, Marshall tone, but I play cleanly and my guitar is really, really dirty. I play with an elegant style and I have a real good tremolo. This guitar player friend of mine bugs me 'cause he says, 'I'm working on your tremolo, man, your vibrato. I have a tape of it.' He calls me up and asks if he's doing it right and he tries to figure out how I do this certain tremolo I have that's really emotional. I learned it from Paul Kossoff, the guitar player in Free. He's one of my favorite guitar players, from one of the greatest bands of all time. He had this trembling vibrato that I really liked. Mine is not exactly like his, but somewhere in that ballpark.

Do you feel you've improved your technique as much as you'd like?

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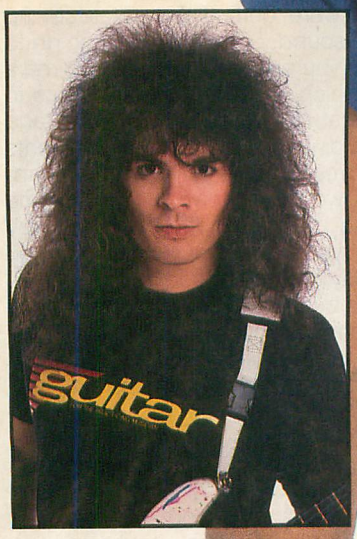

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world. I don't play real fast. I don't play fast on purpose, because everyone plays so fast these days. The main thing is the maturity of my note selection. I feel I play with a lot of feeling in my notes. My solos are the kind that when I'm done, people go out into the lounge and the engineers will be whistling it or you'll hear people humming it in the parking lot. I like to play like people sing.

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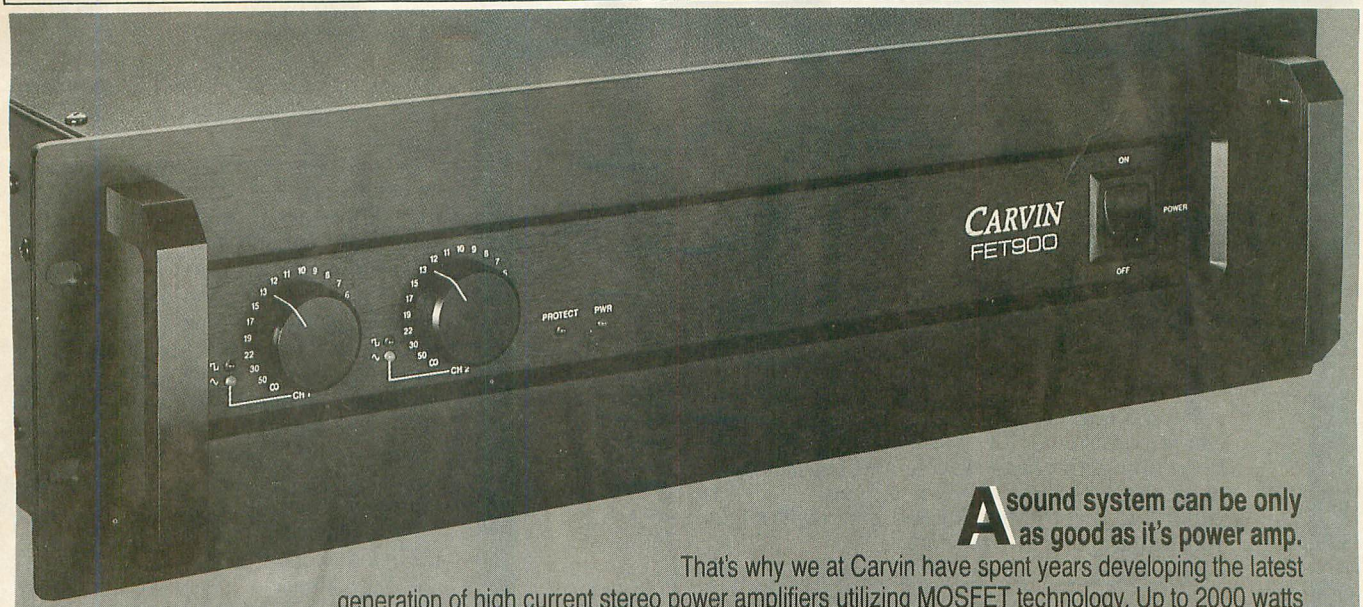

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the audience and even if you're sick or too tired or don't feel hot, once you hear that, you feel a lot of energy coming up. Frequently, I'll cut myself on the guitar or the drummer's hands will get beat up really good and we'll be bleeding and cut but you won't see it or feel it till you get off stage and see all this blood on your clothes. I used to be real modest on stage. I didn't hop around that much, but as the years go by I'm more energetic than I used to be. On stage the fans love you so much, you get such a feeling of power. The studio is a whole different thing. It's hard. It's a little room and there's a producer and three engineers or so and they're all staring at you and you can really get self conscious and it's hard to get to the point where you feel artistic and just close your eyes and really, really play. It's hard to get that way in the clinical atmosphere of a studio. People do all sorts of things with lighting and mood enhancement to get that feeling in the studio. What I've been doing this year when we've been doing the basic tracks is I'll be out with my amps and the drums and everybody else, but when it comes to the overdub, I'll go in the control room and do my guitar from in there with the producer sitting next to me. Instead of using the headphones and all that stuff, I'll just be right in there so I can really hear what it's going to be like. We did all the solos in the control room. Live, I do almost all the guitar solos. Nancy does the one on "Want You So Bad." I did it on the record, but live I'm too busy on the keyboards.

I've heard the band's guitar setup is pretty extensive.

This whole album was done with a '58 Les Paul Sunburst and on a couple of tracks I used Paul Reed Smith guitars. We're a real guitar band. Nancy takes a dozen guitars, I take twenty. We have a lot of guitars and we use them every night. We bring a whole guitar shop on the road with us just in case we need to do a fret job or if something breaks. We're so equipped that other bands send their guitars to us to be fixed. We transport them by four big semis and three buses. It's a big setup. Our guys do a real wonderful job. My guitar roadie, Tony Messina, has been with me for ten years. Tony takes care of the whole setup. He just did the Billy Joel and Prince tours. He tunes and maintains the guitars. I don't see my guitar until five minutes before we walk out on stage. I don't have time to get in there and mess around with my amps. So he makes sure everything's working. If I'm playing and there's something I don't like, I'll tell him, this isn't happening. The next [illegible] it's right. We beat our guitars so

Continued on Page [illegible]

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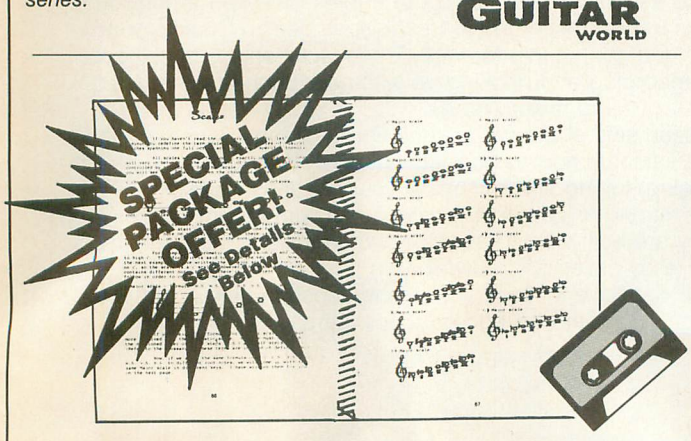

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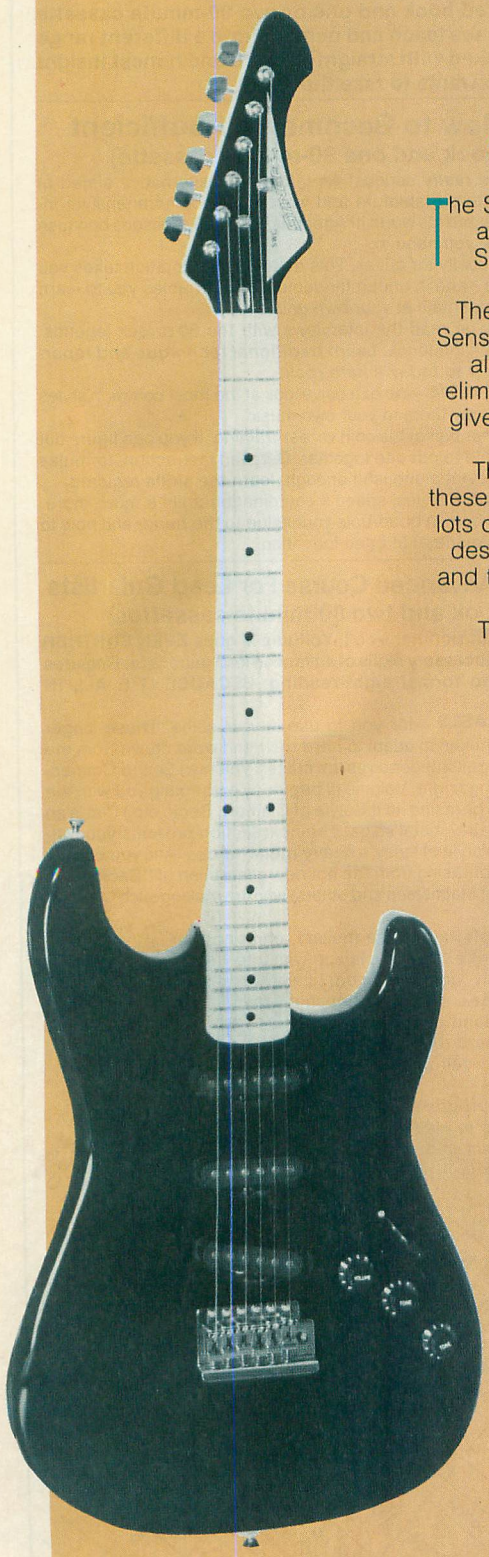

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STEVE VAN ZANDT from Page 14

because I was being very critical of the American government, so it had to be in the context of coming from someone who is patriotic. But I looked at that title for two years. That was the hardest song I'd ever written until the new album. "Pretoria" and "Native American" were almost impossible, as hard as it can be and still get done. To get songs like that done you keep doing it and doing it until it feels natural. You absorb as much as you can about a culture and a subject matter, and then you have to dig deep inside, because that common ground is there. That's one of my main themes; we are all the same. But you've got to dig for that, especially something spiritual—that spiritual common ground is what is at the root of everything. That's where we all begin, but you get out of touch with that so you've got to fight to get back there. On this album I was dealing with three groups of people—Africans, Native Americans and Latin American farmers. Well, they don't react the way I do; they don't have the same anger. You can look at it intellectually and figure out why that is, and understand it and appreciate it, but you don't feel it for a long time. So you dig and dig and then you hit it finally, and then you can sing it and it feels natural and it feels conversational. Then you know you're there, but it's real hard. The words are real hard—to be direct and say something without being rhetorical or preachy or boring. That's the whole challenge."

So while his former boss has gone on to merge with the gods, Little Steven remains among us, continuing his work down here on the land. "Generally you can divide people into three groups," he said, "the ones you'll reach immediately, the ones you're never going to reach lyricwise, and people who are not going to get it at first, but either subconsciously, or all of a sudden, they're singing along with it and trying to think about it, or maybe they'll read an article and connect up with it or read an interview, and you reach them eventually. Having a group like U2 is very very important because they represent something that is political in nature. It may not be specific all the time in the lyrics, but there's no question that they're helping people gain social consciousness, which is a political act. This kind of self-education and self-awareness that I'm pursuing is like a train you get on. You begin the process and fight it out and you ask yourself a million questions and then after a while it starts to take on a life of its own and I can see where it's going, but to what extent outside forces have an effect on it I don't know."

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THE VINYL SCORE

by Buzz Morison

HAIL! HAIL! ROCK 'N' ROLL
Chuck Berry
MCA - 6217
PERFORMANCE: Rockin', what else?; HOT SPOTS: "Around and Around," "Wee Wee Hours" and "Rock and Roll Music;" BOTTOM LINE: A show-bizzy revisit.

With the movie, the autobiography, and now his first record of "new" music in eight years, Chuck Berry has successfully staged his own rediscovery with a little help from his friends and record company. Most of Berry's classics from the Fifties and Sixties are available again in their original Chess Records form, and one can only hope that his movie and this soundtrack will get people excited enough to check out those reissues. *Hail! Hail!* features a Keith Richards led band that was rigorously rehearsed by Berry before the 60th birthday concerts in St. Louis from which this album was taken. The band's precision shows, but too much practice could have hurt the raucousness of Berry rock. Thankfully, this outfit keeps it loose, particularly tousled on "Around and Around" and rolling and tumbling behind the gravelly Etta James guest shot on "Rock and Roll Music." These lively renditions are buoyed by Berry's longtime piano man, Johnnie Johnson, but other guest appearances range from the lightning sharp blues of Eric Clapton to the hilariously amateurish shouting of Julian Lennon. See the movie, read the book, hear this record, then go buy yourself the real thing.

GET RHYTHM—Ry Cooder
Warner Bros. 9 25639-I
PERFORMANCE: Spicy and spirited; HOT SPOTS: "All Shook Up" and "Back to Okinawa;" BOTTOM LINE: Ry Cooder takes a party break.

Guitarist/ethnomusicologist/soundtrack composer extraordinaire Ry Cooder decided to take a break from his work to party, and the beefy, rocking *Get Rhythm* is your invitation to join in. With his usual cast of musical characters and then some, Cooder has produced a notably unthematic album, its very expansiveness becoming its theme. From the soulful muscle of the Johnny Cash penned title track, Cooder's rock captivates with its seemingly careless combination of pure passion, inebriated funk and creative instrumental brilliance. Cooder's assorted guitar signatures are everywhere, those thick-fingered pluckings in "Get Rhythm," his steely acoustic sliding through "Low-Commotion," his barroom slide crashing into "Let's Have a Ball" and hovering over the wicked "All Shook Up." Much of *Rhythm* has a wild, celebratory feel, as on the Polynesian twist of "Back to Okinawa," that is neatly balanced by the dry wind of "Across the Border Line," co-sung by actor Harry Dean Stanton, and a sassy solo Cooder reading of Chuck Berry's "13 Question Method." If you're a Cooder fanatic, *Get Rhythm* will be both comfortably familiar and spunkily fresh. If you're a Cooder novice, join this party, you won't be disappointed.

SURVEILLANCE—Triumph
MCA - 42083
PERFORMANCE: Schizophrenic; HOT SPOTS: "Headed for Nowhere" and "Carry on the Flame;" BOTTOM LINE: Powerhouse rock trio playing all the angles.

Canadian power trio Triumph has had its ups and downs, crashing boisterously through crazes and trends with nary a glance or turn to what's happening around it. Through all, this arena-crushing band has held its fans rapt most convincingly with the mesmerizing skill of Rik Emmett's guitar playing. On *Surveillance*, a self-produced album dedi-

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cated to those fans, mild symptoms of schizophrenia have surfaced with the music and lyrical themes turning in several not totally convincing directions at once. Emmett's always elegant and wide-ranging guitar has been bolstered by Dave Tkaczuk's synthesizers in generating more modern forms for the band's songs, which is an understandable step. But within those songs Triumph moves from grandiose themes of ecological concern and the encouragement of a worldly consciousness, to the tritest of anthem chants and hopeless romanticism. The music is also a bit scattered, though thick and pounding and marked by Emmett's stern fills and strong solos. *Surveillance* peaks early with a guitar duel between Emmett and guest Steve Morse on "Headed for Nowhere," an interstate cruise that is Triumph at its best. After that, the band gets more concerned with playing the field and playing the preacher than with just playing rock.

KNOW YOUR ENEMY—Laaz Rockit
Enigma ST-73305
STEEL AND STARLIGHT—Shok Paris
IRS-42051
PERFORMANCES: Hard, heavy and unforgiving; HOT SPOTS: Laaz Rockit—"Shot to Hell," "Means to an End" and "Euroshima;" Shok Paris— "On Your Feet" and "Lost Queen;" BOTTOM LINE: Resolute metal bands on resolutely non-metal labels.

Here's metal on labels more adept at pop/rock hybrids, stabs at hard rock's chart dominance from two young and willing bands as different as the genre allows. Laaz Rockit is pure Metallica/Maiden metal, accent on heavy and rich, with barnstorming tempo changes and kamikazee guitar craziness from Aaron Jellum and Phil Kettner. San Franciscans wrapped up in death, destruction and frustration, the five Rockiteers have forged a steamy, thundering roar as tight as it is mean, led by Willy Lange's mobile bass on blasts and gallops so convincing even the fillers are fun. Shok Paris is a Cleveland outfit led by guitarist Ken Erb, whose songs and leads ride a more straightahead hard rock wave to their smashing crests. Shok Paris' sound isn't as distinctive as Laaz Rockit's, but their standard fare is more approachable despite vocalist Vic Hix' tiring vibrato-heavy warble. Like Rockit, Shok impresses with their tight execution, and Erb's more controlled, melodic solos, often doubled-over, add depth to sometimes shallow songs. For metal purists, Laaz Rockit is a sure hit, dense and deadly, while those favoring more controlled headbanging might seek out Shok Paris. Good bands despite the names.

YEAR ZERO - Year Zero
Chrysalis BFV 41623
PERFORMANCE: Snappy and active; HOT SPOTS: "Out to Play," "I've Been Blessed" and "City;" BOTTOM LINE: Power-packed pop that jumps out.

Austin, Texas, is a city teeming with musical talent, a sun-baked testing ground for numerous blues and country rockers. That's why Year Zero is such an intriguing Austin band, a quartet of power poppers whose jumping, bright rock seems an odd product of tumbleweed country. No matter, the band's debut moves along with stylish snap recalling the best of Nils Lofgren in Brent Ballard's active guitar and Bob Reilly's imploring vocals. *Year Zero* bristles with short pop fixes, ringing songs layered with hooks and sharp instrumental twists supplied by Ballard's guitar of many colors. He packs each song with clever rhythmic touches using an array of chops that supplies Year Zero with an expansive musical palate from which to make music. His solos, though brief, are sharply conceived and rock visciously, tightening each song's noose. His polished control of his guitar enables Ballard to fully exploit it adroitly, mixing mean chopping with funky grit and even wild highway noises. New bands flood the fickle American music market at an alarming rate, but Year Zero stands out with its mature pop and brash instrumental flair. Let's hope they make it to a second album.

HOT WIRES—Roy Buchanan
Alligator AL 4756
PERFORMANCE: Sharply sparking; HOT SPOTS: "That Did It," "Country Boogie" and "The Blues Lover;" BOTTOM LINE: More guitar lessons from Buchanan's technique book.

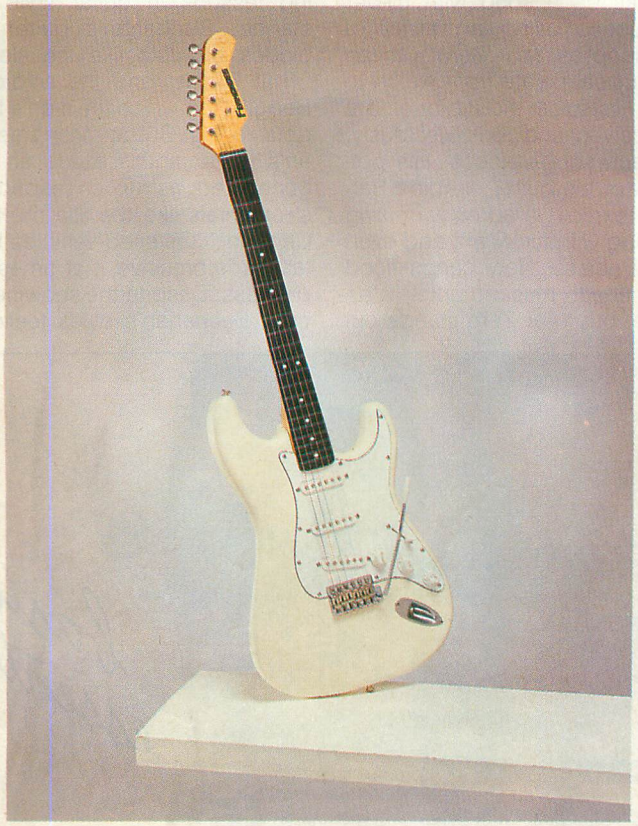
From the opening whistling harmonics that rocket from Roy Buchanan's high voltage guitar, *Hot Wires* sets out to be the third album of pure guitar exposition in Buchanan's triumphant comeback. Once again Buchanan has opened his huge book of blues tricks and technical mastery on *Hot Wires*, salting each of the ten tunes with a different flavor of string-bending spice and giving cooking lessons in guitar style and substance. Buchanan's guitar fairly explodes on cuts like the slow burning "That Did It" and the acidic "Country Boogie," on which the man's band really gets rolling. But at other times Buchanan's guitar antics exude an air of disconnected instruction, especially on instrumentals like the title cut and "Flash Chordin'," unveiled vehicles for the guitarist's impressive if at times antiseptic prowess. Despite the showiness of such cuts, Buchanan's blues feeling, worldly

view and back-breaking bends and leaps carry the day, chopping up standard blues forms on "Goose Grease" and "Ain't No Business." His piercing lines of winged invention slice and dice slow blues and rock romp alike, overcoming his professorial qualities to make *Hot Wires* a hot act indeed.

STRANGE MEETING - Power Tools
Antilles New Directions 7 90627-1
PERFORMANCE: Tense and involving; HOT SPOTS: "Wadmalaw Island," "Unscientific Americans" and "A Song Is Not Enough;" BOTTOM LINE: An improvisational tempest.

The Power Tools are three of New York's premiere jazz players from the outer edges of that constantly evolving scene. Put together in a studio with a two-track rolling, the three have turned their *Strange Meeting* into an involving assemblage of tones, textures and tangles. Guitarist Bill Frisell combines a modern electronic approach with haunting lyricism to melodically center the Tools, his wavering lines spraying from the shuddering underpinnings of reckless bassist Melvin Gibbs and drummer Ronald Shannon Jackson. The trio can be dizzyingly aggressive, as on Frisell's "Unscientific Americans," or eerily elegant on the title track, but the session comes together on several shimmering ballads, something of a surprise considering the power packed into this lineup. Case in point, Gibbs' "Wadmalaw Island" finds Frisell expressively echoing across the scudding rhythms with catlike phrasing, running up on himself on the rebound. *Strange Meeting* is an evolving series of aural portraits, from the violent "Howard Beach Memories" to the ethereal "A Song Is Not Enough." With the expanse of tones Jackson works from his toms, timing Gibbs' grunts from his bass and textures Frisell wrings from his guitar, this is a meeting well worth attending.

A LEGEND IN ITS OWN RITE



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MIDLINE

AT YANKEE STADIUM - NRBQ
Mercury 824 462-1 M-1
Al Anderson doesn't top many World's Greatest Guitarists lists, but those who have heard him uncork his seasoned rock wailing in his band's wild live shows over the years realize that this is one talent definitely deserving wider recognition. His expansive talents have spent the last ten years contributing to the quirky sounds of the New Rhythm and Blues Quartet, more correctly known as NRBQ, a wild-ass band of tested musicians who have chosen the low road of rock fun and frivolity and constant touring to more blatantly commercial concerns, building an immense book of lively and heartily sloppy music that crosses all lines, jazz to country to rigorous rock to free mucking. The band's albums have never fully captured the rowdy spirit of live NRBQ, though 1983's *Tapdancin' Bats* comes close. *At Yankee Stadium*, from 1977, contains some of NRBQ's most memorable songs and offers a sample of the band's cross-genre madness.

Guitarist Anderson is one big man, but his guitar spritely covers larger territories, from the bopping rock of "Green Lights" and his own sly "It Comes to Me Naturally," to country twanging on "Just Ain't Fair," chicken squawk rockability on "Get Rhythm," and slippery plucking on "I Want You Bad." He also sings a couple, sharing leads with the sassy Adams and Spampinato's sweet touch on the band's deceptively pretty little love songs. *At Yankee Stadium*'s dozen three-minute cuts allow little of Anderson's aggressive guitar to come through. But once NRBQ takes these great songs live and big Al wiggles his fingers a bit, you'll be a fan for life. Meantime, *At Yankee Stadium* provides a rocking microcosm of the NRBQ world.

HOWARD LEESE

Continued from Page 102

every night. Nancy's got a real hard, heavy right hand. She's been playing acoustic all her life, so when she plays electric guitar she beats it up. When you have an electric guitar, and you hit the sustain, it rings loud. On acoustic, it's over with a strum. It takes adjusting to.

You're a guitar collector.

I'm a serious guitar collector. I have about 150 guitars. They're in my house. I have some Stratocasters, Les Pauls, a '58 Flying V, lots of Telecasters and Esquires, 50's custom colored Strats. I just got my ninth PRS guitar the other day. When we used to pull into a town, my guitar roadie would call all the pawn shops and tell them to bring their best stuff. I found a nice blonde '62 Strat in Red Bank, New Jersey. But it's not like that anymore. Now you just deal with other collectors. Buying vintage stuff is very, very expensive.

Is everyone involved in songwriting?

We've really changed the way we work since we've been working with Ron Nevison. We used to go in the studio if we had six songs written and while we were working on those six we'd be writing another six. Now it's all finished ahead of time. When we're ready to make a record, everyone brings all the tapes that they've been working on. I write by myself either on guitar or keyboard. I also write with Mark and Denny. We write a lot of songs together just from jamming at soundchecks. We make tapes and we give those to Ann and Nancy and one or both of them will write the lyrics to them and other times they write by themselves. They also write with other writers. Sometimes we use songs from outside writers, some of which are written specifically for us. We get together and learn all these songs very quickly. We learn it, arrange it, then try to make it into a Heart song, put it on tape and move on. We don't even worry about whether we like it that day or not. We just do them. We make five or six demos a day. We learn like 30 songs and make demos of all of them and then we take a week off and everybody goes home and listens to them and makes a little list of the ten they thought were the best and then we take all the lists and take the cream of the crop. When we go down to the studio, we've got it down to 15 songs. We record all of them and ten of them make the record. Sometimes we'll get a song and we'll listen to the tape and go, 'This is a hit song.' We'll do the song but it won't sound like us. You'll know that it's still going to be a hit song, but it's not going to be a Heart song. We won't do those. Even if we know it's going to be a hit.

Continued on Page 118

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8AP

Ray Olson

NEW RECRUITS

By John Stix

Trying to chisel a sound as big, hard and well defined as Jimi Hendrix's legendary guitar army (as heard on the "Star Spangled Banner," from the *Rainbow Bridge* soundtrack) has been the goal of many a band and many a soloist, from Leslie West to Gil Evans. No one in recent times has been able to meet the challenge of extending Hendrix's definition of the guitar army as successfully as the new Shrapnel guitar duo, Cacophony, with their first release, *Speed Metal Symphony*. Guitarists Marty Friedman (24) and Jason Becker (18) have come out with a metal melange of sounds that storm the walls with the power of a tidal wave. If Yngwie Malmsteen presents the order and logic of Bach and Paganini on the electric guitar, Friedman and Becker add the 20th Century sounds of Stravinsky, Phillip Glass, King Crimson and Frank Zappa into the equation, times two. Utilizing the driving rhythms of thrash and heavy metal with throaty vocals by Ex-LeMans warbler Peter Marrino, Cacophony meet all the energy requirements you'd expect, but when this two man guitar army screams out in harmony, the future beyond Bach and Roll is within earshot.

"For those days I could imagine thinking it was a guitar army," Marty Friedman said, dismissing the Hendrix connection, "but there wasn't a cohesive unit sound out of it. It almost sounds like many people speaking at once. You do get a big sound, but the way we would interpret such a thing is to work out each track so it has a reason to fit the entire product, so it all works in harmony. It makes one thing that's its own sound. Ours is more a classical approach. It happens that we play all the parts on guitars." An early fan of Black Sabbath and KISS, Marty's favorite guitarist is Uli Roth. "He plays the most beautiful lead guitar I've ever heard. But in context of his music you don't get a big, in-your-face attack. It's like jazz guitar. I don't know why the more technical players don't want to have a more powerful, stately, ballsy Marshall sound? I want that sound. It seems the further along guitarists have come technically, the more the players seem to lose that bigness. Even now the big sounding guitarists like Mick Mars are not doing the more technical music. Our aim," said Marty, explaining the vision of the band, "was to get the biggest guitar sound we could get, applied to technical, classically oriented playing that retained feel."

When Jason Becker met Marty, he was decribed as a young guitarist who had a romantic classical playing style and seemed open to learning new things. It was the kind of attitude and direction Marty himself had been moving along in. "I went through a lot of stages in my younger days," Friedman recalled. "In those days you didn't have to be too great to have everybody think you were hot stuff. I played what by today's standards would be viewed as basic fast guitar. I developed a style but kept broadening it slowly but surely. I did several classical transcriptions in my own musical notation and learned Paganini for finger exercises, adding piano and other exercises from other instruments which I applied to the guitar. The more you learn the more you actually need to know. I started listening to more difficult forms of music beyond Beethoven and Bach into the dissonant realms of Stravinsky, Bartok and Scriabin." But when Jason showed up at the door, it was through playing the blues that they first felt each other out.

Taught guitar by his father, who plays classically, and his uncle, who plays blues, at the time the two began playing together, Jason was still in high school and had not progressed much beyond the practicing stage, while Marty had spent some road time with Hawaii (*One Nation Underground*). Commenting on the classical and blues mix, Jason said, "That's why in addition to listening to western classical music and Japanese music, we also listen to the old rock stuff. When I was ten I decided I was going to be a guitar player. Clapton was my first hero. It wasn't as much his playing but the way he looked and the energy he put forth playing leads." The Yngwie connection was acknowledged but never studied. "I like to listen to all players including Yngwie," said Jason. "I check it out, but that's it. There are so many guitarists just improving on each other's licks and they have this guitar phrasing about them that I don't feel like I want to listen to or copy very much."

"Phrasing in classical music and ethnic music, especially Japanese and Indian music, is so much more interesting to execute on guitar rather than the next fastest guitar lick, which is pretty rudimentary," added Marty. For further study beyond the normal sphere of influence, he suggests the *Mishima* movie soundtrack by Phillip Glass (Nonesuch) for polyrhythms and Stravinsky's *Rite of Spring* for melody and harmony.

The heart of Cacophony's music is as studied and composed as the 18th and 20th Century composers who helped inspire it. Almost every part is memorized and rehearsed to perfection. "We've brought layering to an art," Marty added. "With the structure at least you're saying exactly what you want to say." Having had three days to rehearse before recording, both guitarists credit drummer Atma Anur (Tony MacAlpine's *Maximum Security*) as a major influence on the outcome of the project. Where most bands write the rhythm and then work on the solo that goes over it, the compositions on *Speed Metal Symphony* worked in reverse. Generally the rhythms were constructed around the solos. "Atma would work around how the solo sat," Marty said enthusiastically. "Any phrasing we did he could translate into the proper timing. From that we would construct a lot of the rhythms and counterpoint to what we would play. He would have ideas that we wouldn't because he is so deft timingwise."

"On some parts of the record he would suggest two rhythms at once," Jason went on to say. "At the end of "Burn the Ground" I'm playing one rhythm and Marty's playing a totally

Continued on Page 118

Send Your Guitar Questions To:

GUITAR QUESTIONS

P.O. Box 1490 Port Chester, N.Y. 10573

by Barry Lipman

QUESTION: How can I modify my double coil pickups for higher output without removing them from the guitar?—Rusty Lewis/Summerville, WV.

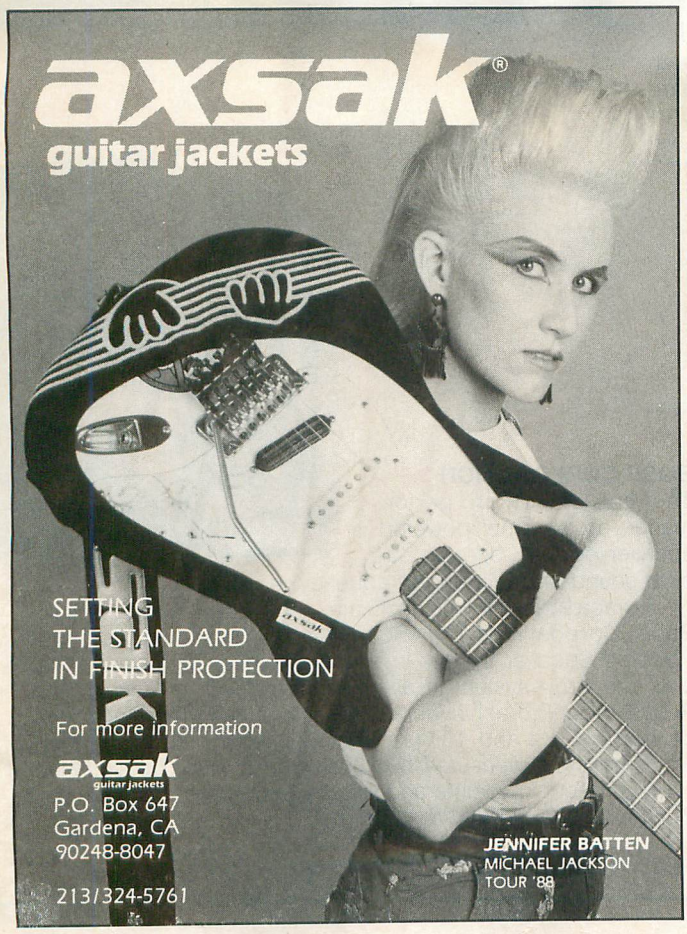
ANSWER: You ask the impossible! To do anything at all requires removing the pickups and usually replacing them. As for modifying your existing pickups, there are a couple of things you can try, but they all require removal and partial dissassembly of the pickups. There are kits available that add to or replace your pickup's magnets with stronger ones. This increases the magnetic field to achieve greater output. The installation procedure for these kits requires you to remove and modify your pickups. A common disadvantage of the increased magnetic field is a noticeable loss of sustain and harmonic content in your guitar's notes. Another possible modification is rewinding. While usually no less expensive than replacement with new pickups, rewinding can modify the tone of a pickup. Various numbers of wraps of different gauge wires will have different effects on tone and output level. Perhaps a preamp will satisfy your desire for higher output without removing the pickups. A preamp can be installed on board your guitar or as a floor or rackmount unit. I use a simple volume boosting preamp inside my guitar to make up for some rather weak vintage pickups. If you prefer, you can get a tremendous amount of tonal variation from one of the many rackmount or pedal-type guitar preamps on the market.

QUESTION: How can I make my acoustic guitar sound like an electric?—Bogdan Urma/Glendale, CA

ANSWER: I'm not sure why you'd like to, but if you really don't want to go out and buy a genuine electric guitar, here's how to do it. Get an in-the-soundhole type of acoustic guitar pickup. The type that is essentially a humbucker-on-rails works best. Using nickel-wrapped steel electric guitar strings will also help you get closer to an authentic electric sound. There are some inherent limits to how electric an acoustic guitar can sound. An acoustic guitar's body resonance will not allow it to sound or behave like a real solid-body electric, especially at higher volumes. Unfortunately, the pickups and strings I just mentioned will significantly impair the acoustic sound of your guitar. You will probably wind up with a compromise that doesn't truly satisfy your desire for either an electric or an acoustic guitar sound and feel. The best solution is to acquire both an electric and an acoustic and either switch off between them or use a playing stand for one of them.

QUESTION: What is the difference between active and passive guitar electronics?—Matt McCrory/Baton Rouge, LA

ANSWER: The difference is usually marked by the *presence or lack* of presence of a battery. The lack of a battery indicates circuitry powered only by the weak signal generated by the string's vibration of the pickups' magnetic fields, hence the term passive. A battery indicates circuitry that uses additional power to do something to the signal beyond what it could do for itself. That is why they're called active. With modern microprocessors, it is possible to build virtually any type of signal processing into a guitar. Your imagination and your budget are your only limitations.



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EVENTIDE INC.
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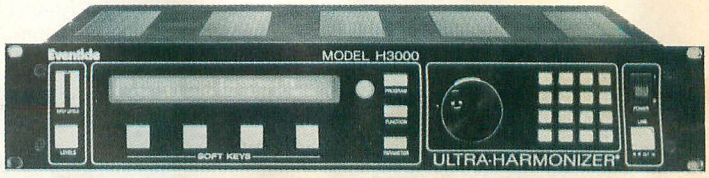

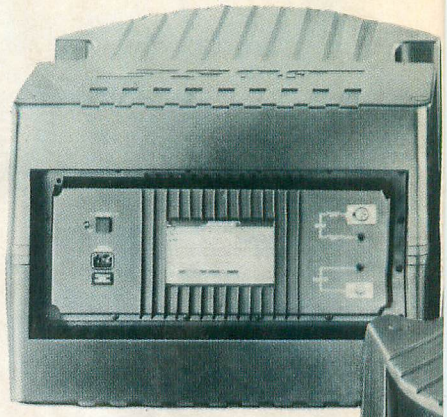

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ROBIN GUITARS
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HOSHINO USA INC.
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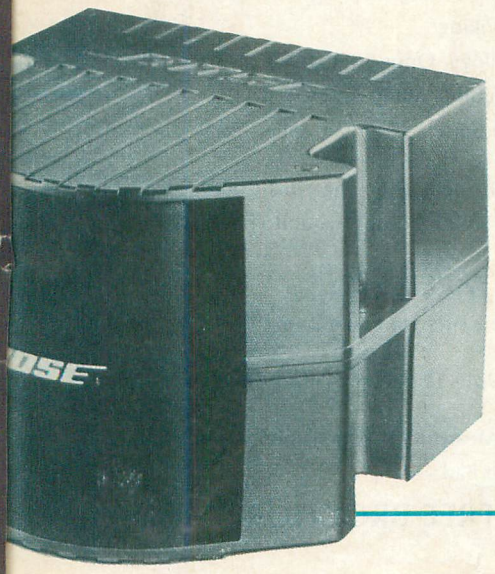

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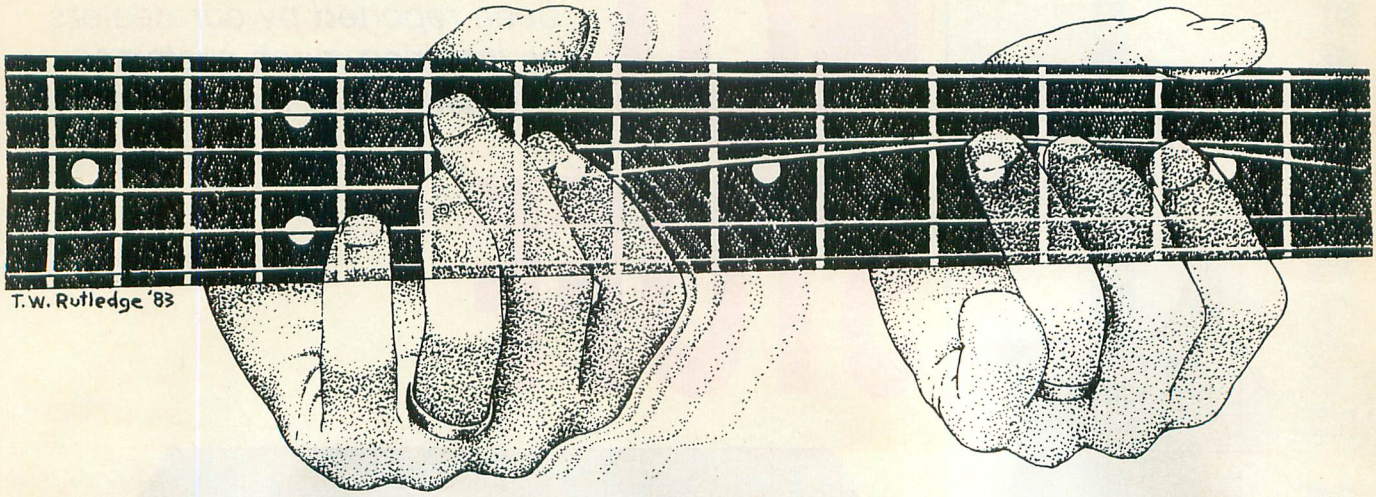

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I'd like to address the topic of "earing" a song. I'm no virtuoso, but I can usually figure out most of the parts to a song. What has really helped me is the new Marantz Multi-Speed cassette recorder. It not only slows down the tape to half-speed to facilitate learning the fast licks, but more importantly, it lets you tune the tape to your guitar. No more retuning or tuning down to learn the song. Just tune the tape to you, it's amazing.

Andrew Langley
Rome, GA

Wanted: Lead guitarist, rhythm guitarist and drummer to join an all original material metal band influenced by the repeating riff style of Black Sabbath, Dio, Iron Maiden and Metallica. Already have lyrics and basic melodies written, but the music needs to be fully developed. Must be easy to get along with, creative and determined. Ages 16-21; Pittsburgh area. Send tape, photo and letter about yourself.

Bob Kauffman Jr.
630 Evergreen Ave.
Pittsburgh, PA 15209

22-year-old guitarist into Page, Clapton, Stevie Ray and Billy Gibbons, looking for other players in my area to jam with. If you're tired of playing along with the album, let's get together and hammer out some tunes.

Brian Hall
264 White Birch Rd.
Edison, NJ 08837
(201) 494-9433

I am currently a student at GIT and with all the practice and playing I've done, I have developed a slight case of tendonitis in my left hand (the hand on the fingerboard). I've been to several doctors and chiropractors, and I'm still playing in pain. I would be interested in hearing from anyone who has had similar problems and how they overcame them.

Eric Ringo
Hollywood, CA

FOR SALE: Kramer Baretta '86, limited edition. Statue of Liberty custom painted w/artist signature. Floyd Rose, one humbucking bridge pickup. Smooth, fast neck. Great condition. Gig bag included. Asking $550.

Kevin K.
Forest Park, IL
(312) 366-1468 (leave message)

I am looking for a theramin and a mellotron/novatron. Perhaps someone can help me.

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(617) 485-0826

For those who request more transcriptions of this band or that band, my suggestion is, figure it out by ear. There is so much one can learn by doing this. When I work out a tune by ear I'll start going off on my own and end up turning off the tape player and spending hours working on my own thoughts and ideas. Realizing I have my own thoughts and ideas on music is opening up doors I never thought I'd see. I'm experimenting with the guitar and not just playing what other people wrote. One other note: is anyone still listening to the acoustic guitar, or is everybody forgetting the past?

Chris Swartz
Zoar, OH

Young artist/designer available for logos, album covers, posters, personal customizing. If interested, write or call. Will show portfolio—all medias. Will negotiate pay or percentage.

Brett Campbell
P.O. Box 146
Chunky, MS 39323
(601) 655-8296

16-year-old guitarist/songwriter/lyricist is looking for tips on the musical aspect of songwriting, esp. classically-influenced metal and Windham Hill acoustic "jazz." Influenced by everything from Van Halen, Iron Maiden, and Metallica to Michael Hedges, Yngwie Malmsteen, Vinnie Moore, and Tony MacAlpine to old Yes, Kansas and Rush.

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Stef W.
73 Patricia Lane
Dracut, MA 01826

Wycked Records is currently searching for the world's best new glam acts to appear on a compilation album. Bands who are interested in being considered for this project should send demo cassette (no records, please) with no more than four songs, a photo of the group, and any other information. Groups chosen to appear on the album are under no future obligation to Wycked Records; however, bands chosen will be considered for a full recording contract with the label. All groups which submit a tape will receive a personal critique from the label's A&R person, whether or not the band is chosen for the album. Deadline for submissions is April 15th.

Star Communications
P.O. Box 67-D-05
Century City, CA 90067

A few years ago I saw a band called New England perform live. They were great and they had great songs. Shortly after I saw them they just seemed to disappear and I haven't heard anything since. I would like some information on the band and its members; John Fannon, Gary Shea, Jimmy Waldo and Hirch Gardener. I would like to know if they are still together, performing, and if their album(s) are still available. If anyone has any information, please contact me.

Chuck Swinford
P.O. Box 83
Dutton, AL 35744

25-year-old guitarist/singer looking for a tour circuit, Hilton/Sheraton or Club Scene. Influences: Page, Hendrix, Rhoads. I dig playing slide and harmony leads. Have a few originals getting copyrighted. Willing to learn new material. Road ready. Demo tape available. No Christian rockers.

Scott Harrison
925 11th
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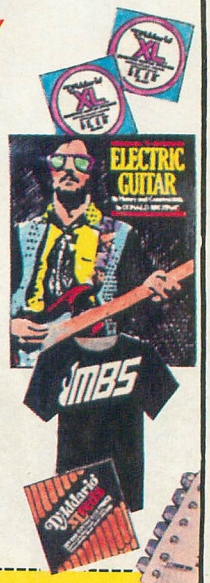

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CACOPHONY Continued from Page 110

different rhythm and Atma's playing both of them with no overdubs. The beginning of "Where My Fortune Lies" is all solo where he is playing right along with us." Among the more interesting sounds is the keyboard-like part on "Desert Island," which had unintentional shades of Holdsworth's "Road Games." Jason explained it as a clean guitar sound with a delay, reminiscent of Van Halen's "Cathedral" effect, without using the volume knob.

Jason's main guitar for the album was a Fender Stratocaster through a Marshall 100 watt head. Marty's axe on record was a Jackson Kelly model, also through a variety of Marshalls. Their lead sounds were fueled by either a Boss Super Overdrive or a Chandler Tube Driver. Since recording the album they've both tried many different guitars and have settled on Hurricane, a new brand on the market. "It's a very versatile guitar as far as playability," Marty said. "The neck feels such that you can play fast and slow with equal ease all over the fretboard."

"They have a wide variety of tones from clean to distorted," Jason added. The guitars are powered by custom Hurricane pickups similär to the Seymour Duncan Invader style pickup, and outfitted with Floyd Rose bridges.

These days the two are putting those guitars in the service of a couple of unique solo albums; true to their spirit of equality one side of Jason's upcoming album will feature Marty and one side of Marty's impending record will feature Jason. But whether separately or together, these are a couple of young one star generals in today's guitar army, both operating under the same banner, star spangled or not.

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HOWARD LEESE

Continued from Page 109

Who did you listen to for inspiration?

When I first started playing, the Beatles and Stones were the big groups. They're good for learning the basics, because they were all pretty much rhythm guitars. It was also a good way to learn chords and chord structures. Later on, Jeff Beck and Clapton and Hendrix came along and that's when the guitar solo really became important. To me, Hendrix was and still is the most amazing player. I don't think anyone will surpass what he did. Even though the level of technique is so much higher today, in Hendrix you heard the fury of his fingers. Guitarwise, I enjoy Eric Johnson, Yngwie, Eddie Van Halen, Jeff Beck, early Clapton stuff. I like Billy Gibbons—he still plays the blues in a rock 'n' roll setting. To me Brian May is the ideal guitar player because he plays such intelligent stuff. He still plays real hot licks and he can do hot things with the guitar, but he tends to play real strong melodic things and I like his tone. I also sit around with my guitar and play along to Fred Astaire movies and 30's and 40's shows. It helps you to not get stuck. We all love to get together with guitars and sing these old songs. Real peaches will come out of us when we get going. Nancy and Ann's parents were light opera fans. They grew up with *The Mikado* and *The Flower Drum Song*. Ann and Nancy can sing four or five thousand songs. We do all the early Bee Gee's stuff, almost all the Beatles stuff. Ann knows an amazing number of songs. Ann, Nancy and I sing three part harmony a lot. Nancy's a natural harmony singer; her older sister got the strongest voice and she's had to sing harmony all her life. I just go to the third part. That's one of the best things about learning to play an instrument. You don't have to be a real incredible technician to enjoy learning some songs well enough to play and amuse yourself. When you first start playing that's what's the most fun. You don't ever want to lose sight of having fun.

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THE CHARTS

The following list of best-selling instruments and effects was put together by polling some of the top music dealers throughout the country. This report lists which specific models are selling the best. If you are a music dealer and would like to contribute to this survey, send a postcard with your name and phone number to: Anne Bristol c/o GUITAR For The Practicing Musician, P.O. Box 1490, Port Chester, New York 10573.

GUITARS	
1.	FENDER AMERICAN STANDARD STRAT
2.	KRAMER STRIKER
3.	B.C. RICH ST III
4.	CHARVEL MODEL 4
5.	FENDER SQUIRE STRAT
6.	KRAMER PACER
7.	ARIA PRO II XR
8.	FENDER STANDARD STRAT (IMPORT)
9.	CHARVEL MODEL 6
10.	B.C. RICH PLATINUM SERIES
11.	WASHBURN G5
12.	FENDER STRAT PLUS
13.	B.C. RICH WARLOCK
14.	KRAMER FOCUS 6000
15.	CHARVEL MODEL 2
16.	GIBSON LES PAUL
17.	IBANEZ PRO 540
18.	PEAVEY PATRIOT
19.	IBANEZ RG 550
20.	CHARVEL MODEL 3

BASSES	
1.	FENDER PRECISION
2.	WASHBURN B10
3.	FENDER J
4.	WASHBURN B2
5.	GUILD PILOT
6.	YAMAHA BB 300
7.	PEAVEY DYNA
8.	CHARVEL 2B
9.	CHARVEL 3B
10.	KRAMER STRIKER
11.	ARIA PRO II SB ELITE
12.	EPIPHONE ROCK BASS
13.	IBANEZ RB 800
14.	MUSIC MAN STINGRAY
15.	JB PLAYER PLATINUM SERIES
16.	B.C. RICH MOCKINGBIRD
17.	PEAVEY FOUNDATION
18.	G&L CE 2000
19.	YAMAHA MOTION B
20.	IBANEZ ROADSTAR

AMPS	
1.	CRATE G60
2.	FENDER SQUIRE 15
3.	ROLAND JAZZ CHORUS 120
4.	MESA BOOGIE MARK 3
5.	GORILLA GG20
6.	RANDALL RG80
7.	PEAVEY BANDIT 75
8.	CRATE G40C
9.	FENDER SIDEKICK 25
10.	GALLIEN-KRUEGER 250ML
11.	LANEY 50 WATT
12.	CRATE G60GT
13.	PEAVEY CHORUS 130
14.	RANDALL R100ES
15.	PEAVEY RAGE
16.	MARSHALL JUBILEE ANNIVERSARY MODEL
17.	CRATE G600
18.	FENDER CHAMP 12
19.	PEAVEY STEREO CH 400
20.	MESA BOOGIE STUDIO .22

EFFECTS	
1.	BOSS CHORUS
2.	BOSS HM2
3.	DOD AMERICAN METAL
4.	DIGITECH PDS 1002 DELAY
5.	ARION STEREO CHORUS
6.	PRO CO RAT
7.	DOD STEREO CHORUS
8.	BOSS RV2
9.	ARION METAL MASTER
10.	BOSS DD3 DELAY
11.	BOSS DD2 DELAY
12.	ROCKTEC
13.	DOD FLANGER
14.	YAMAHA DIGITAL CHORUS
15.	DOD FX 90 DELAY
16.	WASHBURN DISTORTION
17.	DOD DISTORTION
18.	IBANEZ STEREO CHORUS
19.	ARION FLANGER
20.	IBANEZ TUBE SCREAMER

WHAT'S HOT: Yamaha APX-acoustic-electric guitars, Korg DS8 synthesizers, Nova stage lighting, EMF guitars, DOD FX17 wah wah pedals, Nady Wireless 201, Yamaha REX 50 sound processors, Roland GP 8, Washburn Signature Series 29-fret guitar.

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- **Warlock Bolt-on Models**
- **Custom Handmade Series**

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